DOCUMENT RESUME

ED 221 408 SO 013 861

TITLE Secondary Music (8-12): A Guide/Resource Book for Teachers.
INSTITUTION British Columbia Dept. of Education, Victoria. Curriculum Development Branch.
PUB DATE 80
NOTE 248p.

EDRS PRICE MF01/PC10 Plus Postage.
DESCRIPTORS Bands (Music); Choral Music; Course Content; *Curriculum Development; Curriculum Guides; Educational Objectives; Evaluation Methods; Jazz; Music Activities; Musical Composition; *Music Education; Orchestras; Resource Materials; Secondary Education; Singing
IDENTIFIERS Stringed Instruments

ABSTRACT

Goals and objectives, lesson ideas, evaluation techniques, and other resources to help secondary music teachers in British Columbia organize and develop music programs are provided in this resource book. An introductory section briefly discusses the secondary music program, presenting a scope and sequence and outlining goals and learning outcomes. Following this, the book is divided into four major sections, one for each of the major areas of music: band; choral music; strings; and music composition. Learning outcomes and related content are outlined for each area. Sample outlines and units, suggested seating plans, glossaries, and bibliographies of reference materials are also provided for each music area. The appendices contain an outline of fine arts goals for secondary school programs, evaluation suggestions and plans, a sample student practice report form, tips for planning field trips, a listing of professional music associations and journals, suggestions for class projects, and listings of teacher references. (RM)

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Secondary Music (8-12) A Guide/Resource Book For Teachers

SP013861

Issued by Authority of the Ministry of Education
VICTORIA, B.C.
1980

Acknowledgements

The Ministry of Education gratefully acknowledges the work of the members of the Music Subcommittee of the Advisory Committee on the Fine Arts in Education in preparing this guide:

Lloyd Burritt, School District No. 44, North Vancouver
Walter Coates, School District No. 43, Coquitlam
Velma Haslin, School District No. 24, Kamloops
Peter Stigings, School District No. 39, Vancouver
Garth Williams, School District No. 71, Courtenay.

Appreciation is also extended to the following individuals and groups for their contributions:

The members of the Art and Drama Subcommittee of the Advisory Committee on the Fine Arts in Education:

Peter Ajello
Anthony Booker
Laurie Lynds
Robin Mayor
Keith Simpson
Barbara Sunday

Music teachers:

Harold Ball
Dr. Dan Bristow
Ron Bull
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Christine Callon
Mary Ellenton
Theo Goldberg
Blair Greenwood
Ron Jackson
Fran Lacina
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Frances Norman
Bob Rankin
Bob Rebagliatti
Teo Repel
Mark Slade
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John Trepp
Barry Truax
Dennis Tupman
George Wardrop
Janet Warren

Curriculum Consultants:

Diana Cruchley
Michael Verge

The B.C. Music Educators' Association and the District Music Coordinators receive special thanks for their contributions to this guide. In addition, special thanks are extended to all music educators who assisted the Music Subcommittee by evaluating draft curriculum materials.

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Introduction

The Music Curriculum

The Secondary Music Curriculum Guide/Resource Book is based on the philosophy that music is an essential aspect of human existence and that music education is a central part of the total education program. An intricate relationship exists among the affective, cognitive and psychomotor development of human beings, and through music all three domains interact effectively.

Music as an aesthetic form is an expression of human history that transcends language barriers and reflects the life-styles, thoughts and aspirations of our cultural heritage. In today's rapidly changing society the development of fundamental values and attitudes is paramount to human understanding. Music education provides an opportunity to bring art form to life: to respond, express, perform and create.

This Music Curriculum Guide addresses itself to human growth and development. Historical components are combined with the technological advances of today's society so that students become musically literate, technically competent and aesthetically responsive.

> *Education in music is most sovereign, because more than anything else, rhythm and harmony find their way into the secret places of the soul.*
>
> Plato

Using the Guide

The Secondary Music Curriculum Guide/Resource Book outlines the items the Ministry of Education has officially prescribed as essential to the Secondary Music Program: its philosophy, goals and learning outcomes. The Guide also includes suggestions for lesson ideas and evaluation as well as additional resources.

Music teachers in many British Columbia secondary schools do not have colleagues close by for consultation. Therefore, it is suggested that music teachers arrange meetings and actively seek out opportunities to meet together to:

- discuss the Curriculum Guide and resource texts
- discuss facilities, supplies and equipment
- observe classes of other music teachers
- discuss inter-school exchanges of musical performing groups
- organize workshops for professional days
- exchange ideas on possible instrumental and vocal repertoire, rehearsal techniques, teaching methods, etc.
- discuss evaluation procedures.

Developing Music Programs

The Guide is designed to provide flexibility in organizing and developing district and/or school music programs. This is necessary because of the variations in numbers of students taking music courses, differing school facilities and varying community, school and student needs.

Learning outcomes and related content are outlined for the major areas of music: Band, Choral Music, Strings and Music Composition. Music educators must organize the content in each area to define the depth and breadth to which each learning outcome should be achieved at any one grade. The learning outcomes are identified in terms of student expectations at the end of Grade 12. Thus, students should have facility in each learning outcome by the end of music courses taken in Grade 12.

In developing music programs students may be grouped in many ways. The particular type of grouping will depend on student numbers, size and type of facilities and the particular musical emphasis. In order to recognize and provide assistance to this variety, additional learning outcomes and suggested lesson ideas are included where appropriate. For example, learning outcomes and content are outlined for jazz ensemble as well as band.

The musical expertise and capabilities of students entering any one grade vary extensively. This variation creates difficulties for the music teacher in teaching to a student's needs. To assist the teacher in overcoming these difficulties each course area is divided into levels. The terms used to identify each level are: Introductory, Intermediate and Senior. In deciding the levels to be used for each student, teachers may find it useful to evaluate students at the start of the year. This could, for example, be done by holding individual auditions.

It is recommended that music students be grouped according to their musical experiences. Thus, for example, Choral Music students with music experiences beyond the introductory level could be grouped and taught at the intermediate level.

To assist teachers in implementing the levels in their classes sample outlines and related sample units are included for each level.

The number of units contained in any one outline does not indicate the total number that may be used in a course but rather suggests one way in which they may be outlined.

Moreover, a single unit should not be interpreted as comprising one class period. In other words, it is not expected that each class require the same amount of time per unit because specific class needs vary significantly. It is important to recognize that all outlines are examples of what can be developed, thus the use of the word "SAMPLE."

The Core Curriculum

The Ministry believes that the content outlined in this program provides the teacher with the opportunity to extend and reinforce many of the learning outcomes in the *Guide to the Core Curriculum, 1977.*

Further clarification of the Ministry's position relative to Music, as a part of the Fine Arts curriculum area, can be found in Schools Department Circular No. 18-1979-03-27.(See p. 218)

Prerequisites

There are no prerequisites for music courses prior to Grade 11. However, it is anticipated that students will complete an appropriate Grade 11 course prior to enrolling in a Grade 12 course.

Prescribed and Authorized Texts

A list of prescribed and authorized texts is found in the Textbook List published annually by the Ministry of Education. If unavailable within the school, copies of this publication may be obtained from: The Ministry of Education, Publications Services Branch, 878 Viewfield Road, Victoria, British Columbia V9A 4V1.

Allowance

A shareable allowance on a "once only" basis is available to secondary schools beginning a band program. School Board officials should have information about this allowance. If required, additional information may be obtained from: The Ministry of Education, Facilities Services Branch, 835 Humboldt Street, Victoria, British Columbia V8V 2M4.

Equipment and Supplies

The Ministry of Education, is presently examining the whole question of equipment with respect to the revised program in the Provincial curriculum. Music Education is one of the specific areas under discussion.

The Secondary Music Program

MUSIC 8 COURSE

This course is designed to allow students to study in one or more of the specialized areas of music. Teachers should select appropriate content to teach the learning outcomes from one or more of the course areas: Band, Choral, Strings. Thus, a Grade 8 course could concentrate on one area of music or integrate two or three areas. Where several classes of Music 8 are to be taught, course content may vary to indicate different musical emphasis.

BAND 9, 10, 11, 12 COURSES

Band courses should focus on teaching students skills related to woodwinds, brass and percussion instruments.

Learning outcomes and content are outlined for band and jazz ensembles.

Sample outlines and units are provided for both areas. In addition some information is provided to assist in instructing small groups where emphasis may be placed on winds.

Regardless of the groupings or emphasis students may receive credit for only one course in Band Music in each grade. Credit is to be recorded as Ba 9, Ba 10, Ba 11, or Ba 12.

CHORAL MUSIC 9, 10, 11, 12 COURSES

Choral Music courses should focus on teaching students skills related to the voice. Learning outcomes and content are outlined for Choral Music and Vocal Jazz ensembles. Sample outlines and units are provided for both areas. In addition, some information is provided to assist in instructing small groups where emphasis is placed on madrigals.

Regardless of the grouping or emphasis, students may receive credit for only one course in Choral Music in each grade. Credit is to be recorded as Cho 9, Cho 10, Cho 11, or Cho 12.

STRINGS 9, 10, 11, 12 COURSES

Strings courses should focus on teaching students skills related to string instruments. Learning outcomes are outlined for Strings and Fretted Instruments — Guitar. Sample outlines and units are provided for both areas.

Regardless of the emphasis students may receive credit for only one course in Strings in each grade. Credit is to be recorded as Str 9, Str 10, Str 11, or Str 12.

MUSIC COMPOSITION 11, 12 COURSES

Music Composition courses should focus on teaching students how to compose music. These courses are primarily for students who wish to specialize in music and who intend to continue in a post secondary music program.

Learning outcomes and content are outlined for this area. Sample outlines are included for both traditional and contemporary approaches to composing music.

The following chart summarizes music course names, abbreviations and grade levels. This information should be used when completing student permanent record cards.

Course	Abbreviation	Grade Level
Music	Mu	8
Band	Ba	9, 10, 11, 12
Choral Music	Cho	9, 10, 11, 12
Strings	Str	9, 10, 11, 12
Music Composition	Mu Co	11, 12

Course Integration

In some cases it may be desirable to "mix and match" from various course areas. For instance, Band students may be joined with String students to form an Orchestra. This approach is encouraged for those schools and/or districts where appropriate numbers of students are enrolled in music courses. In such cases the students playing band instruments would receive credit for a Band course while students playing a stringed instrument would receive credit for a Strings course.

Locally Developed and Extra Mural Course Options

Where the school finds it desirable to offer students the opportunity to take more than one course in a particular course area (for example, Band) in any one grade the locally developed option is recommended. Materials outlined in this Guide/Resource Book may be used as a basis for developing such a course if desired.

If the locally developed option is, for whatever reason, undesirable, it is recommended that schools use the Extra Mural Course Option.

Time Allotment

It is recommended that 100-120 hours of instructional time be allotted for each music course taught in order to achieve the intents of the music program.

	PERFORMANCE	THEORY	HISTORY
INTRODUCTORY	To perform simple melodies, rhythms and accompaniments with good sound production and technical competency.	To understand and write basic notations and terminology.	To identify the different periods in music history through listening and discussions.
INTERMEDIATE	To perform more complex technical exercises and compositions with secure tone and intonation.	To understand essential basics of harmony and transposition.	To compare the styles, forms, instrumentation/voicing of the music of each era.
SENIOR	To perform literature from various periods demonstrating technical competency and stylistic interpretation.	To understand essential basic principles of orchestration and arrangement.	To understand the contribution of specific composers to each era.

	APPRECIATION	COMPOSITION
INTRODUCTORY	To develop perceptual awareness and response to music. To articulate feelings evoked by music.	To understand the form of and to compose cadences and musical phrases.
INTERMEDIATE	To understand relationships between a culture or era and its music. To develop aesthetic sensitivity to a wide variety of music.	To create short pieces with identical and contrasting sections.
SENIOR	To value the integral role of music in society. To value the relationships of various art forms as expressive forms.	To create extended pieces through a variety of forms.

Goals for Secondary Music Programs

The purpose of music in secondary education is to provide experiences through which students can enrich their lives by:

- developing aesthetically, intellectually and emotionally through music
- extending and transmitting their cultural heritage and that of other cultures through music
- creating music
- understanding the relationship between music and the environment
- understanding music as a means of communication
- developing the skills required to understand sophisticated and complex music
- developing an awareness of the vocational and avocational opportunities available through music
- performing music in public.

Learning Outcomes for Secondary Music Programs

By the end of Grade 12 the student should have attained the learning outcomes listed below. The cultural outcomes relate to music appreciation while the technical outcomes relate to practical and theoretical knowledge.

Cultural

The student should:

- develop an appreciation for musical styles and cultures
- contribute to the community's musical life
- recognize and appreciate natural and man-made sounds in the environment
- appreciate Canadian music and be able to discuss the contributions of various Canadian artists and composers.

Technical

The student should:

- acquire basic listening skills including analysis and evaluation
- develop reading, writing and transcribing skills
- be able to perform in ensembles
- be able to perform music demonstrating mastery of relevant technical and interpretive skills
- be able to perform with confidence and poise
- be able to identify the common elements in music in various contexts
- know and be able to use musical terms

- develop sight reading and ear training skills
- develop the skills necessary to maintain and care for the voice or instrument
- acquire conducting skills
- understand acoustics.

Affective Development

Music has a major role to play in the affective development of students. Generally, affective learning occurs as a result of involvement in the cognitive and psychomotor aspects of a course. Affective learnings generally occur over a much longer period of time than either cognitive or psychomotor learnings.

The following learning outcomes are of primary importance in all music courses. Students should be encouraged to strive to achieve them.

Each learning outcome has several indicators to assist teachers in monitoring a student's growth in this area.

Learning Outcomes	**Indicators**
• AESTHETIC DEVELOPMENT The student should develop aesthetic values.	• perceptual awareness • aesthetic sensitivity • articulation of feelings evoked by music • awareness of relationships between art forms • creative ability • value of the integral role of music in society
• AFFECTIVE DEVELOPMENT The student should develop positive attitudes towards self and others.	• self-confidence • positive interpersonal relationships • commitment to task • poise and stage presence • appropriate concert manners

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Learning Outcomes and Content for Band

By the end of Band 12 the student should have facility in the following Learning Outcomes:

Learning Outcomes	Content
• TECHNICAL COMPETENCY The student should be able to display competency throughout the ranges of a band instrument.	• refinement of embouchure • accurate intonation • major, minor and chromatic scales in varying tempi and articulation patterns • arpeggios • breath control through diaphragmatic breathing (stick control for percussion) • refinement of tone quality, including vibrato • alternate fingerings and slide positions • basic percussion and keyboard rudiments • mutes
• ARTICULATION The student should be able to demonstrate and apply articulation and dynamic techniques.	• legato, staccato and tenuto tonguing • lip flexibility • attack • release • accents • double and triple tonguing
• THEORY The student should be able to understand the symbols and technical terms of music and display competency in their application.	• dynamics • tempo indications • accidentals and enharmonic tones • syncopation • phrasing • balance • simple, compound and irregular metres • modes • interval study in varying applications both vocally and with the instrument

Learning Outcomes	Content
• THEORY *(continued)*	• chordal construction and balance • transposition • writing from dictation • music terminology • notation systems • ornamentation
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform works of representative composers.	• Medieval (de la Halle, Machaut) • Renaissance (Gabrieli, Tallis) • Baroque (J. S. Bach, Handel, Vivaldi) • Classical (Beethoven, Haydn, Mozart) • Romantic (Offenbach, Tchaikovsky, Wagner) • Twentieth Century (Holst, Persichetti, Vaughan Williams)
• FORM The student should be able to interpret and analyze the structure of music.	• statement • repetition • contrast • phrases • sentences • canzon • suite • prelude and fugue • sonata-allegro • chorale • fanfare
• COMPOSITION The student should create short original works for voices and or instruments using traditional and contemporary composition techniques.	• round/canon/rondo • binary/ternary • theme and variations • free form
• STYLE The student should be able to demonstrate, interpret and understand the style of band literature.	• concert march • symphony • musical theatre • film music • transcriptions

Learning Outcomes	Content
• CONDUCTING The student should be able to understand and demonstrate conducting patterns in various tempi and styles.	• simple, compound and irregular metres • basic conducting techniques (dynamics, cueing, etc.) • conducting ensemble or sectional rehearsals through score reading and stylistic interpretation
• MAINTENANCE The student should be able to maintain a band instrument in suitable playing condition and perform minor adjustments.	• cleaning of instruments • oiling of wooden bores • re-positioning and/or replacement of springs, screws, felts, corks, pads
• INSTRUMENTATION The student should be able to understand and appreciate the voicing of instrumental ensembles.	• soli/tutti/accompaniment in various consorts • orchestra • symphonic, concert or military band • wind ensemble • jazz ensemble
• SIGHT READING The student should be able to demonstrate sight reading skills both vocally and instrumentally.	• rhythm patterns • melodic line parts in unison and in harmony • chord progressions, cadences and form • appropriate dynamics, phrasing and stylistic interpretation
• EAR TRAINING The student should be able to demonstrate skills in ear training and aural dictation.	• melodic and harmonic intervals • melodic and harmonic chords • rhythmic, melodic and harmonic dictation • transposition

Introductory Level Band — Sample Outline

UNIT 1

Purpose: To emphasize an individual's responsibility through attendance, conduct and music preparation.

UNIT 2

Purpose: To introduce playing a wind instrument through demonstration and practical application of correct body posture and embouchure formation, both with and without the mouthpiece.

To introduce correct breath control.

UNIT 3

Purpose: To review Unit 1.

To introduce the correct finger placement and hand position on an instrument.

UNIT 4

Purpose: To introduce the proper mechanical operation of an instrument including cleaning and lubrication.

To introduce concert F using sustained tones.

UNIT 5

Purpose: To reinforce correct embouchure using additional sustained tones.

To introduce the basics of music reading including the basic principle of transposition on an instrument.

UNIT 6

Purpose: To practise note names and fingerings as they apply to the instrument.

To play melodies and rhythm patterns in unison (octaves) using notes within the ranges of one octave.

UNIT 7

Purpose: To introduce the B-flat tuning note.

To practise the B-flat major scale and arpeggio using various rhythmic patterns.

UNIT 8

Purpose: To introduce time signatures and simple conducting patterns:

4 3 2
4 4 4

UNIT 9

Purpose: To review time signatures.

To introduce the chromatic scale.

To play chromatic melodies.

UNIT 10

Purpose: To review all previously learned material.

Introductory Level Band — Sample Unit

(Refer to Sample Outline Unit 2, p. 16)

Purpose

To introduce playing a wind instrument through demonstration and practical application of correct body posture and embouchure formation, both with and without the mouthpiece.

To introduce correct breath control.

Materials

Hand mirrors
Set of mouthpieces for woodwind and brass instruments

Suggested References

Philips and Feldstein. *Silver Burdett Instrumental Series, Volume I.* Silver Burdett.

Strategies

1. The lesson could begin with an explanation and demonstration of correct body posture and embouchure formation.
2. Following this, explain and demonstrate correct breath control.
3. Have students watch the embouchure formation carefully.

   While observing actions in a hand mirror, students should form the embouchure without a mouthpiece.

   Students could then try to blow air through the embouchure (woodwinds) or lip-buzzes (brasses).
4. Next have students compare the correct embouchure pictured in the method book with reflections observed in the mirror.
5. Place the mouthpiece on the student's lips (brass), or in the student's mouth (clarinet, oboe, bassoon and saxophone) and help form an embouchure.
6. Students should then try to repeat Step 4 without assistance.

   While watching in a hand mirror, students should blow through the mouthpiece or lip-buzzes, trying to sustain the pitch without changing embouchure. No tonguing should be used in the initial stages.
7. Introduce the whole note and whole rest.
8. Have students play an exercise using whole notes and whole rests.

Assignment

1. Practise correct breath control.
2. Practise forming the embouchure in front of a mirror at home. Practice should include sustaining a pitch with and without the mouthpiece.

Intermediate Level Band — Sample Outline

UNIT 1

Purpose: To review the correct method of breathing for wind instruments and perform suitable pieces using long phrases.

UNIT 2

Purpose: To review notation, time signatures and conducting patterns.

To review the B-flat major scale.

To practise the E-flat and F major scales and related minor scales.

UNIT 3

Purpose: To introduce the enharmonic naming of notes.

To practise the G, C and D-flat major scales and the D and A minor scales.

UNIT 4

Purpose: To introduce the basics of tuning, including matching tones and listening for "beats."

To practise and conduct studies in $\frac{2}{2}$ and $\frac{6}{8}$ time signatures.

UNIT 5

Purpose: To introduce construction of major triads.

To play rhythmic patterns in triadic harmonies using notes within a practical range.

UNIT 6

Purpose: To practise selected articulation (legato, staccato, tenuto).

To practise dynamic techniques.

UNIT 7

Purpose: To practise phrasing within a melodic contour.

To introduce homophony and polyphony.

UNIT 8

Purpose: To identify the form and style of concert march, overture and suite.

To play selected compositions reinforcing the above forms and styles.

UNIT 9

Purpose: To introduce the instrumentation of the symphonic orchestra, symphonic band, concert band or military band.

UNIT 10

Purpose: To review all previously learned material.

Intermediate Level Band — Sample Unit

(Refer to Sample Outline Unit 1, p. 19)

Purpose

To review the correct method of breathing for wind instruments and perform suitable pieces using long phrases.

Materials

Thin sheets of paper

Suggested References

Buehlman & Whitcomb. *Sessions in Sound:* Part 3. Heritage.
Farkas, Philip. *The Art of Brass Playing.* Wind Music.

Strategies

The use of a suitable selection such as Farkas's *The Art of Brass Playing* is recommended to demonstrate the following strategies:

1. Begin by explaining the necessity of proper diaphragmatic breathing and support.
2. Ask students to try to stand with hands at side, to bend over, fill lungs to capacity and then hiss the air out slowly.
3. Next have students try placing the hands behind the head with elbows pointing out. Ask students to inhale suddenly — exhale slowly. Repeat. NOTE: Watch for signs of hyper-ventilation.
4. Suggest that students stand and think of their lungs as balloons. Instruct them to fill up the bottom of the balloons. Ask students to hold for an instant, think of the note they are to play, aim and then release.
5. It is suggested that students, working in pairs, open the mouth and throat wide. Instruct students to watch each other closely while inhaling. Exhale.
6. Next, have students take a deep breath through the mouth and then exhale slowly through the lips (15-20 seconds).
7. Students could take a deep breath and blow a small stream of air against the palm of the hand. A stream of cold air suggests inadequate support. A warm air stream usually means good support. To obtain a warm air stream, advise students to think of blowing on glasses when cleaning them.
8. Have students place a small thin sheet of paper against the middle of the music stand and practise blowing air through the lips towards the paper. See how long constant air pressure can be maintained.

9. Ask students to try whistling or singing *la* and have them try to sustain the tone as long as possible.
10. Perform suitable selections reviewing all techniques discussed.

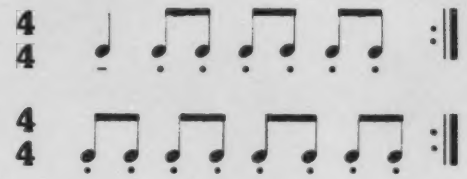
Assignment

1. Practise proper diaphragmatic breathing throughout the day.
2. Swim often — especially underwater.

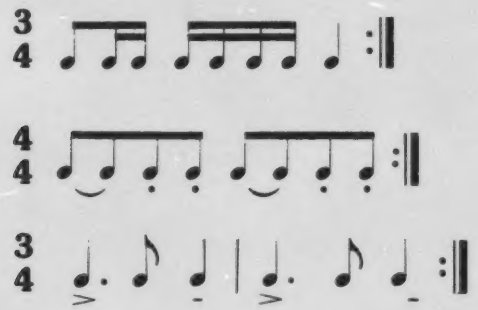
Senior Level Band — Sample Outline

UNIT 1

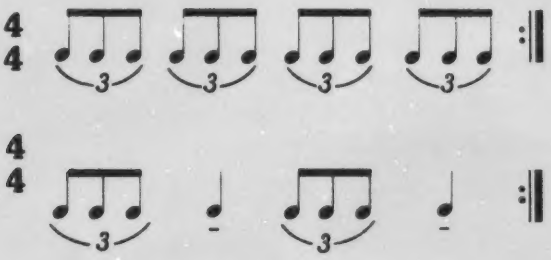
Purpose: To review the B-flat, D-flat and F major scales and arpeggios (two octaves where applicable) and related minor scales.

To apply the following rhythm and articulation patterns to scales, studies and pieces:

UNIT 2

Purpose: To review the A-flat, D-flat and C major scales, arpeggios and related minor scales.

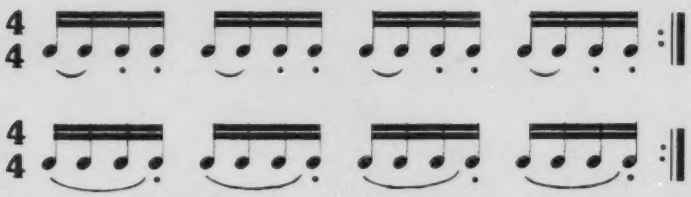
To apply the following rhythm and articulation patterns to scales, studies and pieces:

UNIT 3

Purpose: To review the G-flat and B major scales, arpeggios and related minor scales.

To apply the following rhythms and articulation patterns to scales, studies and pieces:

UNIT 4

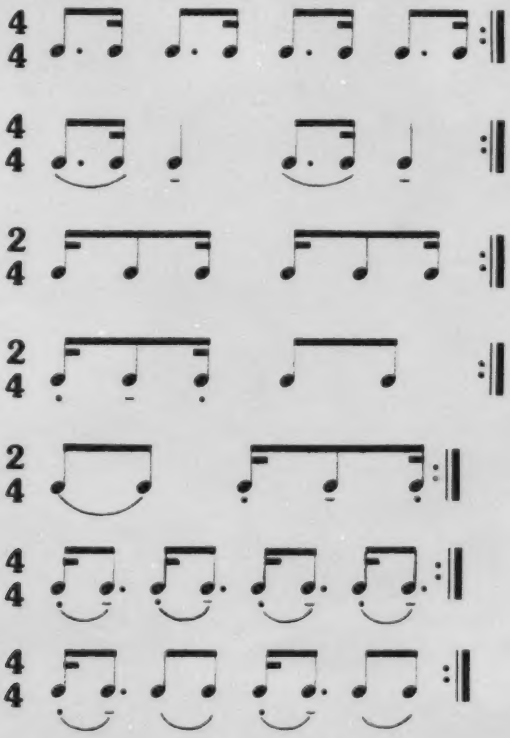
Purpose: To review the E and A major scales, arpeggios and related minor scales.

To apply the following rhythms and articulation patterns to scales, studies and pieces:



UNIT 5

Purpose: To review the D and G major scales, arpeggios and related minor scales.

To apply the following scale rhythms and articulation patterns to scales, studies and pieces:

UNIT 6

Purpose: To study and perform Medieval and Renaissance instrumental literature.

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UNIT 7

Purpose: To study and perform Baroque instrumental literature.

UNIT 8

Purpose: To study and perform Classical instrumental literature.

UNIT 9

Purpose: To study and perform Romantic instrumental literature.

UNIT 10

Purpose: To study and perform Twentieth Century instrumental literature including contemporary idioms.

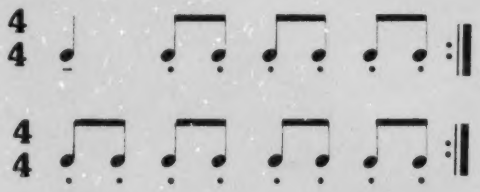
To study and perform suitable Canadian instrumental literature.

Senior Level Band — Sample Unit

(Refer to Sample Outline Unit 1, p. 22)

Purpose

To review the B-flat, D-flat and F major scales and arpeggios (two octaves where applicable) and related minor scales.

To apply the following rhythm and articulation patterns to scales, studies and pieces:

Suggested References

Fussell, Raymond C. *Exercises for Ensemble Drill.* Belwin-Mills.
Ployhar, James D. *I Recommend.* Belwin-Mills.

Strategies

1. The teacher could begin by explaining the necessity for proper warm-up (body and instrument).
2. Check proper finger, hand, arm and embouchure positions.
3. A discussion of position and action of the tongue, demonstrating legato and staccato articulation, would be beneficial to students' understanding.
4. Have students sing the first five notes of a scale using *hah* sustaining the fifth. Students should note that diaphragm intensity (<) must increase in order to sustain pitch or the sound will become frail and drip off the bell to the floor.
5. Play the first five notes of the scale on the instrument with *tah* tonguing moving from the voice to the instrument. Suitable materials can be found in *Exercises for Ensemble Drill,* pp. 14-17.

Learning Outcomes and Content for Band Emphasizing Jazz

By the end of the BAND 12 emphasizing Jazz, the student should have facility in the following Learning Outcomes:

Learning Outcomes	**Content**
• TECHNICAL COMPETENCY The student should be able to display competency throughout the range of an instrument.	• refinement of embouchure • accurate intonation • arpeggios • competency in all arpeggios • breath control • refinement of tone quality, including vibrato • alternate fingerings and slide positions • whole tone scales • blues scales
• ARTICULATION The student should be able to understand and apply vocal and instrumental articulation and inflection techniques.	• legato tonguing • staccato • tenuto • lip flexibility • attack • accents • release • double and triple tonguing • interval study in varying applications • short and long fall-off or spill • bend • plop • doit • flip • ornamentation • breath accents • rolled eighth notes • cut-off • vibrato • glissando • smear • lip trill • flutter tonguing

Learning Outcomes	Content
• THEORY The student should be able to understand the symbols, technical terms of music, aural skills and display competency in their application.	• dynamics • tempo indications • accidentals and enharmonic tones • syncopation • phrasing • balance • simple, compound and irregular metres • modes • chordal construction and balance • transposition • writing from dictation • jazz terminology
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform works of representative composers and performers of jazz literature.	• Count Basie • Ron Coltier • Gordon Delamont • Duke Ellington • Maynard Ferguson • Herbie Hancock • Woody Herman • Les Hooper • Quincy Jones • Thad Jones • Stan Kenton • Ian MacDougall • Henry Mancini • Chuck Mangione • Rob McConnell • Glenn Miller • Sammy Nestico • Phil Nimmons • Oscar Peterson • Buddy Rich
• FORM The student should be able to interpret and analyze the structure of music.	• statement • repetition • contrast • phrases • sentences
• STYLE The student should be able to interpret and analyze Twentieth Century music.	• blues • jazz • swing • Dixieland

Learning Outcomes	Content
	• jazz rock • be-bop • cool • avant garde • fusion • Latin
• ORCHESTRATION The student should be able to orchestrate simple compositions for jazz ensembles.	• voicing (unison and doubling) • types of mutes • electronic techniques (reverberations, synthesized sound, etc.) • improvisation • chord progressions and substitutions • chord inversions • passing tones • transposition • voicing combinations
• CONDUCTING The student should be able to understand and demonstrate conducting patterns in various tempi and styles.	• simple, compound and irregular metres • basic conducting techniques (dynamics, cueing, etc.) • conducting ensemble rehearsals through score reading and stylistic interpretation
• MAINTENANCE The student should be able to maintain an instrument in suitable playing condition and perform minor adjustments.	• cleaning of instruments • oiling of wooden bores • re-positioning and/or replacement of springs, screws, felts, corks, pads
• INSTRUMENTATION The student should be able to understand and appreciate the voicing of instrumental ensembles.	• wind ensemble • jazz ensemble • combo
• COMPOSITION The student should create short original works for voices and/or instruments using traditional and contemporary composition techniques.	• round/canon • binary/ternary • ballad • theme and variations • free form

Learning Outcomes	Content
• IMPROVISATION The student should be able to demonstrate competency and interpretation through solo performance.	• improvised solos • scat singing • 32-bar chord progression using rhythmic variation, rests, sequence of patterns and repetition.
• SIGHT READING The student should be able to demonstrate sight reading skills.	• rhythmic patterns • melodic line parts in unison and in harmony • chord progressions, cadences and form
• EAR TRAINING The student should be able to demonstrate skills in ear training and aural dictation.	• melodic and harmonic intervals • melodic and harmonic chords • rhythmic, melodic and harmonic dictation • transposition

Introductory Level Jazz Ensemble — Sample Outline

UNIT 1

Purpose: To develop a positive feeling towards Jazz Ensemble.

To introduce the basic difference between instrumentation and playing style in Band as compared with Jazz Ensemble.

UNIT 2

Purpose: To introduce the historical development and terminology (pyramid concept, flips and glissandos) for Jazz Ensemble.

UNIT 3

Purpose: To differentiate stylistic changes in jazz (blues, swing era, be-bop, cool and jazz-rock).

To apply jazz tonguing to phrasing.

UNIT 4

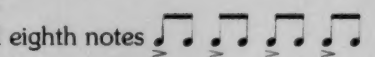
Purpose: To apply legato and staccato tonguing to compositions.

To define, discuss and listen to different jazz styles.

UNIT 5

Purpose: To introduce the major and minor triads.

To improvise on a basic 8-bar chordal sequence beginning in the minor and ending on a major triad.

To compare the regularly accented eighth notes  in concert band literature and the irregularly accented eighth notes in jazz swing literature.

NOTE: "Joshua Fit the Battle of Jericho" arranged by Gerald Sebesky is suggested for this unit.

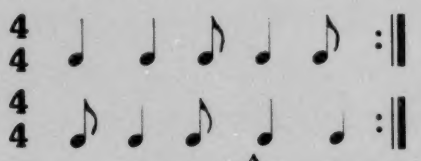
UNIT 6

Purpose: To develop a vocabulary of jazz riffs.

To introduce, play and improvise blues in a 12-bar form using *I, IV* and *V* chords.

To apply articulations emphasizing heavy accent and staccato tonguing.

UNIT 7

Purpose: To rehearse and play the 7th, 9th and 13th chords using the following syncopation patterns:

To apply heavy vertical accent ( ) to scales and rock compositions.

UNIT 8

Purpose: To review legato and staccato tonguing in several keys using dynamic levels from *pp* to *ff*.

To rehearse intervals (unison to 9th) using various rhythm patterns and articulations.

UNIT 9

Purpose: To introduce chromatic scales using various rhythm patterns and articulations.

To prepare for development of a set of *Liks* (motifs) in different keys (major, minor and chromatic).

UNIT 10

Purpose: To rehearse a 2-bar rhythm pattern based upon major scales.

To review all previously learned material.

Introductory Level Jazz Ensemble — Sample Unit

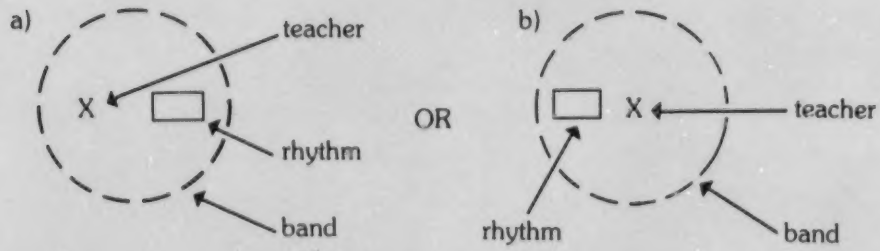
(Refer to Sample Outline Unit 1, p. 30)

Purpose

To develop a positive feeling towards Jazz Ensemble.

To introduce the basic difference between instrumentation and playing style in Band as compared with Jazz Ensemble.

Suggested Seating Arrangements

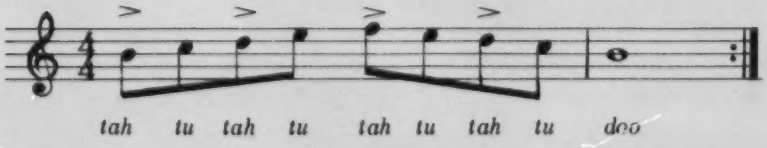


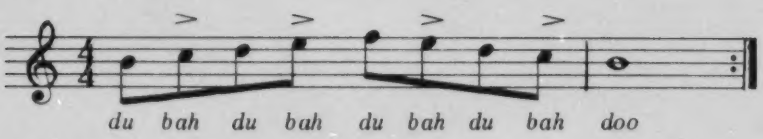
Suggested References

Sebesky. *Elementary Stage Band Book.* Studio P/R.
Nestico. *Sammy Nestico Jazz/Rock Ensemble Book.* Studio P/R.

Strategies

1. It is suggested that, before playing, the teacher vocally demonstrate the difference between the tonguing used in Band and the tonguing found in Jazz Ensemble.

Band

Jazz Ensemble



2. Next, a warm-up using the smooth *doo (doot)* tonguing and the short *dit (dut)* attack on the B-flat major scale could be attempted.
3. Following this, explain the formation of *I* and V_7 chords in B-flat major.
4. Demonstrate chord progression V_7-*I*. It is important that students *hear* the chord change.
5. Practise the V_7-*I* chord progression.
6. Apply the smooth *doo (doot)* and *dit (dut)* tonguing to harmonic warm-up exercises.

   NOTE: "Reuben and Rachel Swing" is an appropriate exercise. Additional exercises can be found in *Sessions in Sound, Part 2*.

   Rehearse jazz compositions applying the above techniques.

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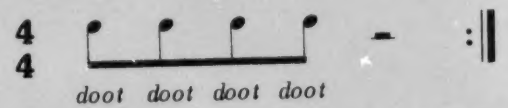
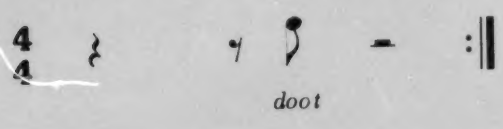
Intermediate Level Jazz Ensemble — Sample Outline

UNIT 1

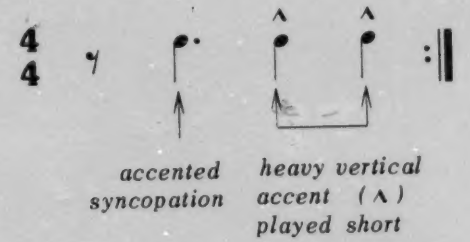
Purpose: To study basic rock rhythms.
Articulation should emphasize quarter and straight eighth notes, using a clean *doot* tonguing, e.g.,





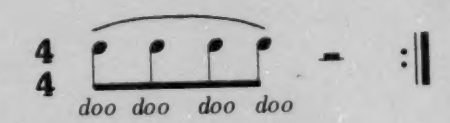
UNIT 2

Purpose: To practise syncopation and accents found in practising rock compositions, e.g.,



UNIT 3

Purpose: To practise smooth tonguing and phrasing found in slow ballads, e.g.,

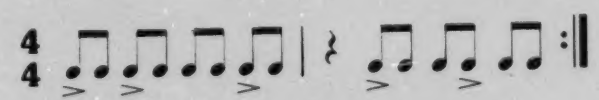


UNIT 4

Purpose: To introduce articulations and inflections.
NOTE: See pp. 54-55.

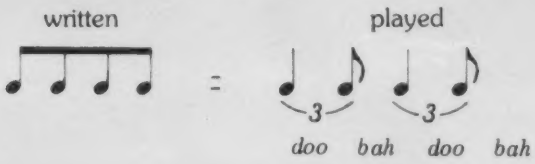
UNIT 5

Purpose: To demonstrate articulations used in Latin style stressing accents and rhythmic combinations, e.g.,



UNIT 6

Purpose: To introduce and practise the rolled eighth note and the articulation used in swing style, e.g.,



UNIT 7

Purpose: To practise syncopation and articulations found in swing style.

UNIT 8

Purpose: To listen to jazz selections and discuss the origins of jazz.

UNIT 9

Purpose: To practise jazz improvisation.

To improvise using the ensemble as a chordal background.

UNIT 10

Purpose: To review all previously learned material.

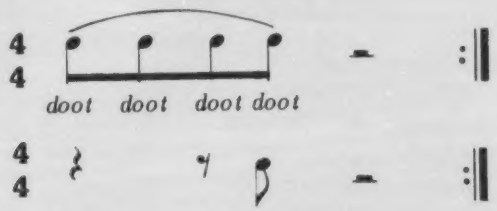
NOTE: A suitable reference is Hal Sherman's *Techniques and Materials for Stage Band.*

Intermediate Level Jazz Ensemble — Sample Unit

(Refer to Sample Outline Unit 1, p. 34)

Purpose

To study basic rock rhythms. Articulation should emphasize quarter and straight eighth notes, using clean *doot* tonguing, e.g.,



Suggested References

Sebesky. *Intermediate Stage Band Book.* Studio P/R.

Laporta. *Developing the School Jazz Ensemble.* Berklee Press.

Haerle. *Scales for Jazz Improvisation.* Studio P/R.

Strategies

NOTE: Articulations should be used during warm-ups.

1. Warm up on all ascending and descending major scales using whole notes, half notes and articulations.
2. Reviewing *doot* tonguing, play a major scale in quarter notes.
   NOTE: *Exercises for Ensemble Drill,* p. 40, #25-28 are suitable.
3. As used in rock music, review straight eighth notes *(doo* and *doot).*
   NOTE: *Exercises for Ensemble Drill,* p. 40, #7-24 are suitable.
4. Apply the *I* and V_7 chords of a major scale to several exercises.
5. Play recordings emphasizing the quarter and straight eighth note articulations.
6. Using rock eighth notes, introduce and practise fast rock pieces.
7. Record the ensemble. Play and discuss the recordings.
8. Review all previously learned material.

Senior Level Jazz Ensemble — Sample Outline

UNIT 1

Purpose: To review the *I* and V_7 chord progressions. Review smooth tonguing *(doo)* and the short attack *(dit)* using appropriate exercises.

UNIT 2

Purpose: To introduce the chord progressions of I_6, VIm_7, IIm_7 using jazz articulations.

UNIT 3

Purpose: To introduce and practise altered chords.

UNIT 4

Purpose: To review and extend further chord progressions applying dynamics.

UNIT 5

Purpose: To practise all chords derived from scales found in Latin music.

UNIT 6

Purpose: To review all articulation techniques and previously learned material.

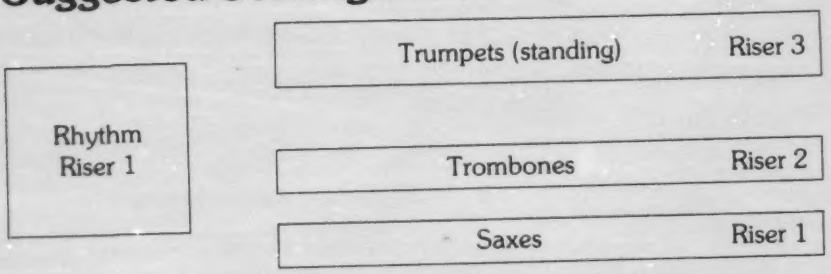
Senior Level Jazz Ensemble — Sample Unit

(Refer to Sample Outline Unit 2, p. 37)

Purpose

To introduce the chord progressions of I_6, VIm_7 and IIm_7 using jazz articulations.

Suggested Seating Plan



Suggested References

Laporta. *Developing Sight Reading Skills in the Jazz Idiom.* Berklee Press.
Laporta. *A Guide to Jazz Phrasing and Interpretation.* Berklee Press.
Wiskirchen. *Developmental Technique for the Jazz Musician.* Berklee Press.

Strategies

1. An explanation and demonstration of the use of the short, heavy attack *(dot)* in Jazz Ensemble could open the lesson.
2. Next, students could apply the short, heavy attack by singing the given example while tapping four counts with the right hand. Following this, have students play the same selection on their instruments.
3. Apply legato tonguing *(doo)* and the short heavy attack to melodic exercises using the I_6 chord of C major.
4. Apply the same techniques to examples using the VIm_7 and IIm_7 chords in C major.
5. The introduction for the use of vibrato to the trumpet, sax and trombone sections would be appropriate at this point. Each section should practise exercises in which vibrato may be applied.
6. The entire Jazz Ensemble can now use all previously described articulations to play numerous exercises.

Intermediate Level Emphasizing Winds — Sample Outline

Where there are small numbers of students in a band program and it is desirable to emphasize Winds, the following sample outlines and units may be useful.

UNIT 1

Purpose: To introduce the origins of wind instruments using slides, photos, recordings or poetry.

To discuss the culture of the pre-Christian Greek and Roman eras.

To play Greek tetrachords reviewing good tone and correct breathing techniques.

To introduce and play organum using correct intonation.

To introduce ecclesiastic modes.

UNIT 2

Purpose: To review organum.

To introduce the instrumental Medieval music.

To discuss the culture of Medieval Europe.

To discuss and play pieces using Medieval forms and six Medieval rhythmic modes.

UNIT 3

Purpose: To introduce echo brass music, e.g., Gabrieli.

To discuss the culture of early Renaissance Europe.

To discuss and play pieces studying the form and perfecting tone and breathing, e.g., Dufay, Binchois.

UNIT 4

Purpose: To introduce late Renaissance and early Baroque instrumental music, e.g., Byrd, Farnaby, Tallis, Bull.

To discuss the culture of England during the late Renaissance and early Baroque.

To discuss Renaissance wind instruments.

UNIT 5

Purpose: To introduce instrumental music of the Baroque, e.g., Frescobaldi, Vitali, Scheidt, Schein.

To discuss the culture of Italy and Germany during the Baroque.

To introduce the instrumental form and ornamentation of the music of the Baroque.

To play appropriate selections.

UNIT 6

Purpose: To introduce wind ensemble music of the Baroque, e.g., Bach, Handel, Telemann, Couperin.

To review the culture of Germany and France during the Baroque.

To review and extend Baroque ornamentation.

To play appropriate selections.

UNIT 7

Purpose: To contrast the ensemble and symphonic forms of the Classical era.

To study wind divertiment from the Classical era, e.g., Mozart, Haydn.

To attend concerts and/or listen to suitable recordings of these divertimenti.

UNIT 8

Purpose: To contrast ensemble and symphonic forms from the Romantic era.

To study ensemble music from the Romantic era, e.g., Schubert, Mendelssohn.

To play appropriate selections refining tone quality.

UNIT 9

Purpose: To study ensemble music at the turn of the Twentieth Century, e.g., Bruckner, Wagner.

To introduce the culture of Austria and Germany at the turn of the Twentieth Century.

To play appropriate selections refining breath control.

UNIT 10

Purpose: To introduce wind ensemble music from the Twentieth Century.

To study and perform appropriate works, e.g., Holst, Gould, Bartók, Nelhybel.

To discuss Western culture and its influence on compositions.

Intermediate Level Emphasizing Winds — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 39)

Purpose

To introduce the origins of wind instruments using slides, photos, recordings or poetry.

To discuss the culture of the pre-Christian Greek and Roman eras.

To play Greek tetrachords reviewing good tone and correct breathing techniques.

To introduce and play organum using correct intonation.

To introduce ecclesiastic modes.

Materials

Tape recorder and slide projector

Suggested References

History of Music In Sound, Ancient and Oriental. RCA Victor LM6057.

Buchner, A. *Musical Instruments Through the Ages.* Batchworth, 1961.

Sendry, A. *Music in the Social and Religious Life of Antiquity.* Fairleigh Dickinson, 1974.

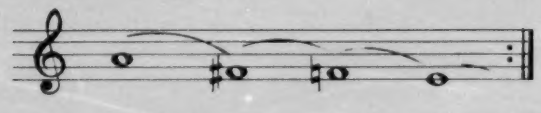
Dover, P. *Poetry: An Anthology For High Schools.* Holt, Rinehart and Winston, 1964.

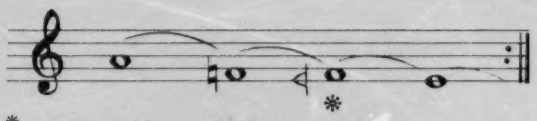
Strategies

1. An explanation of the wind concepts of early Greek music would be an interesting beginning.
2. A discussion of the Greek aulos using photographs could follow.
3. The wind concepts of early Roman music could be explained next.
4. Discuss the horn using photographs.

5. Have students play Greek tetrachords reviewing the concepts of good tone, correct intonation and proper breath support: (present day notation).

Greek diatonic

Greek chromatic

Greek enharmonic



* *quarter tone (lip up E ♯)*

6. Extend tetrachords (conjunct and disjunct).
7. Introducing a cantus firmus in the Dorian (ecclesiastic) mode, have the students improvise parallel organum in unison, fourths, and octaves using proper breath support and embouchure (e.g., especially octaves).

Assignment

Ask students to write a first species cantus firmus for their instrument in an ecclesiastic mode.

Intermediate Level Emphasizing Winds — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 39)

Purpose

To review organum.

To introduce Medieval instrumental music.

To discuss the culture of Medieval Europe.

To discuss and play pieces using Medieval forms and six Medieval rhythmic modes.

Materials

Tape recorder and slide projector

Suggested References

Gregorian Chant and Medieval instrumental forms from *History of Music In Sound, Ancient and Oriental.* RCA Victor. LM 6057.

Chant Gregorian. Ace of Diamonds SDDR185.

Janson, H. W. *Key Monuments of the History of Art.* Prentice-Hall, 1960.

Machaut, G. *Agnus Dei.* Studio P/R.

Strategies

1. Have the students play a first species cantus firmus (Unit 1 assignment) using correct embouchure and breath support.
2. Introduce the form of the Mass.
3. Following this, introduce the secular instrumental forms which grew out of the Mass.
4. Play wind pieces written in the form of caccia, round and canon.
5. The instrumental music of the Medieval Period, e.g., Machaut, Dufay, Binchois could be introduced at this point.
6. Discuss the culture of France during the Fourteenth and Fifteenth Centuries.
7. A discussion of "ars nova" and its influence upon wind instrument literature would be useful to students.
8. Introduce and play melodies in the six Medieval rhythmic modes.
9. Study and perform music of the above composers.

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Assignment

Ask students to compose a caccia for brass or woodwind duet using Medieval rhythmic modes and perfect intervals.

Senior Level Emphasizing Winds — Sample Outline

UNIT 1

Purpose: To review correct embouchure and breath support using suitable Medieval and early Renaissance literature.

To introduce mensural, square and coloured notation; proportion; and C clef from the Medieval era.

UNIT 2

Purpose: To study and perform representative Italian Renaissance wind literature.

To review echo brass.

To introduce and study instrumental literature written in the forms of canzone and capriccio.

UNIT 3

Purpose: To study and perform representative Renaissance wind in the form of solos, duets, trios and quartets.

To invite an experienced instrumental ensemble to perform this literature at your school.

UNIT 4

Purpose: To study and perform Baroque wind literature.

To study the forms of suite, chorale, ricercar, prelude and fugue.

To refine double and triple tonguing.

UNIT 5

Purpose: To study and extend the use of Baroque ornamentation and apply it to the literature of this era.

To listen to chamber concerts, e.g., CBC Radio, Television.

UNIT 6

Purpose: To study and perform classical wind pieces.

To study the forms of sonata, theme and variations.

To participate in music festivals.

UNIT 7

Purpose: To study and perform Romantic wind pieces.

To study the form of fanfare.

To perform a fanfare for a school assembly.

UNIT 8

Purpose: To study and extend the styles of chromatic and whole tone writing in wind literature.

To study the dissolution of tonality.

To play suitable works emphasizing chromaticism and impressionism.

UNIT 9

Purpose: To study and perform representative Twentieth Century wind literature.

Exchange and perform with another wind ensemble.

UNIT 10

Purpose: To study and perform representative wind pieces in the Jazz idiom.

To compile and perform a well balanced program of wind literature.

Senior Level Emphasizing Winds — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 45)

Purpose

To review correct embouchure and breath support using suitable Medieval and early Renaissance literature.

To introduce mensural, square and coloured notation; proportions; and C clef from the Medieval era.

Materials

Tape recorder

Suggested References

Chant Gregorian. Ace of Diamonds SDD2183.

History of Music in Sound, Ancient and Oriental; Renaissance. RCA Victor. LM 6053.

Apel, W. *The Notation of Polyphonic Music 900-1600.* Medieval Academy of America, 1961.

Refer to pp. 56-70.

Strategies

1. Have students review and play cantus firmus, parallel, free and melismatic organum; and perfect intervals in ecclesiastic modes paying particular attention to correct embouchure and breath support.
2. Next, guide students in reviewing and playing rhythms from the six Medieval rhythmic modes using correct articulation.
3. Introduce a survey of Medieval notation. A suitable piece may be found in W. Apel's *The Notation of Polyphonic Music 900-1600.*
4. Transcribe and play a piece for wind instruments. Suitable examples are: Dufay's "Quel fronte signorille" and "Ave regina" from Apel's *The Notation of Polyphonic Music.*
5. Students could study and perform music from the Renaissance. Suitable examples are: Farnaby's "Fancies, Toyes and Dreams" and "Fayne Would I Wedd"; Des Pres' "Tulerunt Dominum" or Stephanis' "The Cuckoo from Bonta".

Assignment

To study and perform an ensemble from the Renaissance.

Senior Level Emphasizing Winds — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 45)

Purpose

To study and perform representative Italian Renaissance wind literature.

To review echo brass.

To introduce and study instrumental literature written in the forms of canzone and capriccio.

Materials

Tape recorders

Suggested References

History of Music In Sound, Renaissance. RCA Victor LM6058.

Refer to pp. 56-60.

Strategies

1. The form of canzone could be discussed and studied.
2. Next, play and discuss several "Canzoni" as they apply to echo brass music, e.g., Gabrieli's "Echo Brass".
3. Using a suitable example such as Gabrieli's Canzone "Sol sol la fa mi" from Bonta's Renaissance Music for Brass Choir, study and perform canzone.
4. Play and discuss the form of capriccio.
5. Study and perform a capriccio. A suitable example is Vitali's "Capriccio".

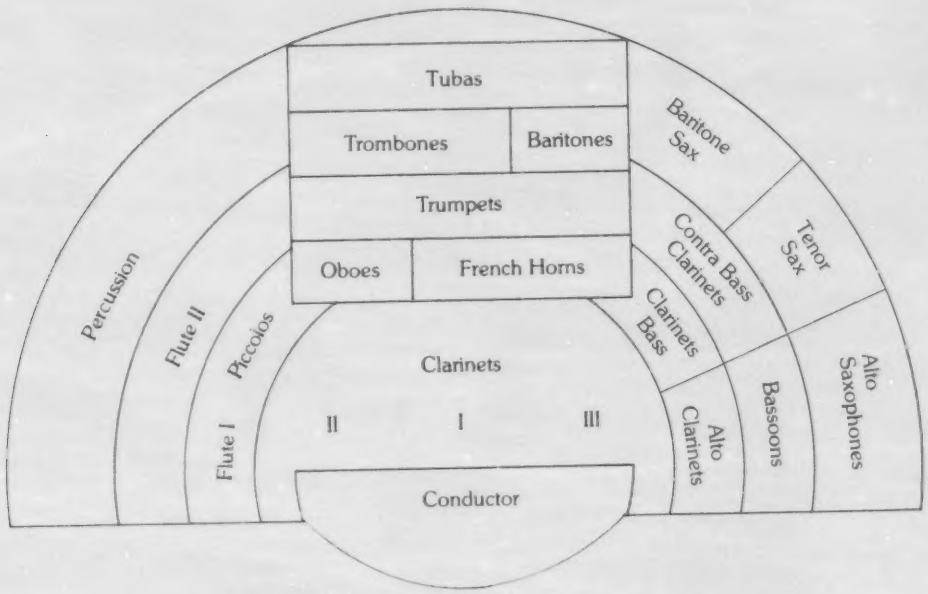
Assignment

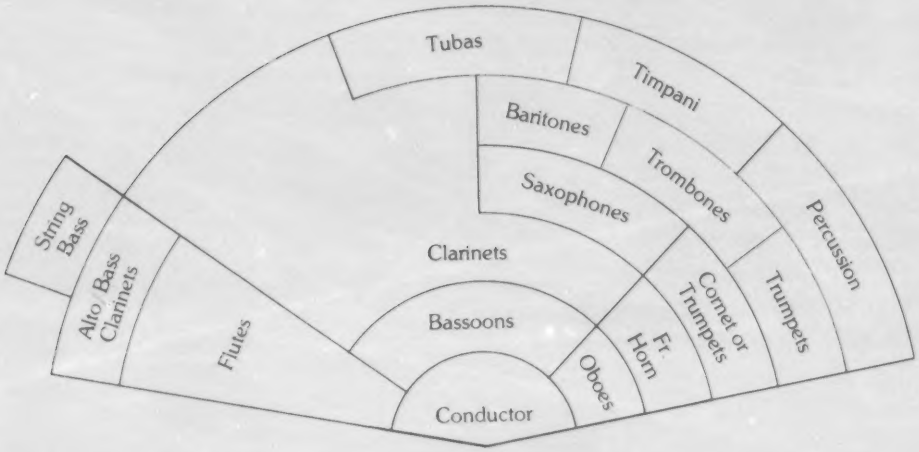
Ask students to make up a list of canzoni and capriccios written by other Baroque composers.

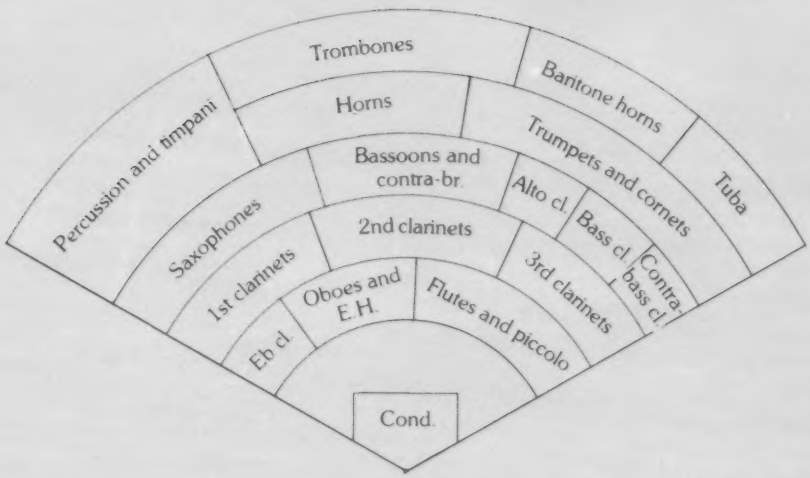
Band
Additional Resources

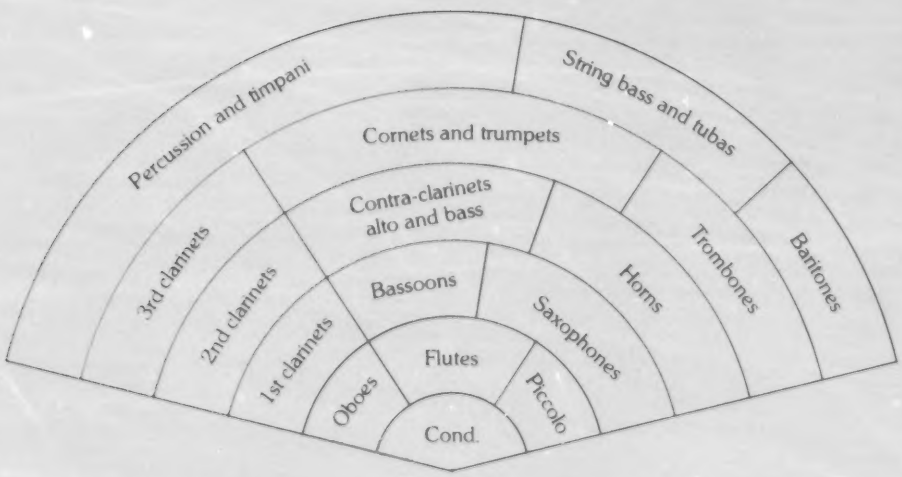
Suggested Seating Plans

BAND



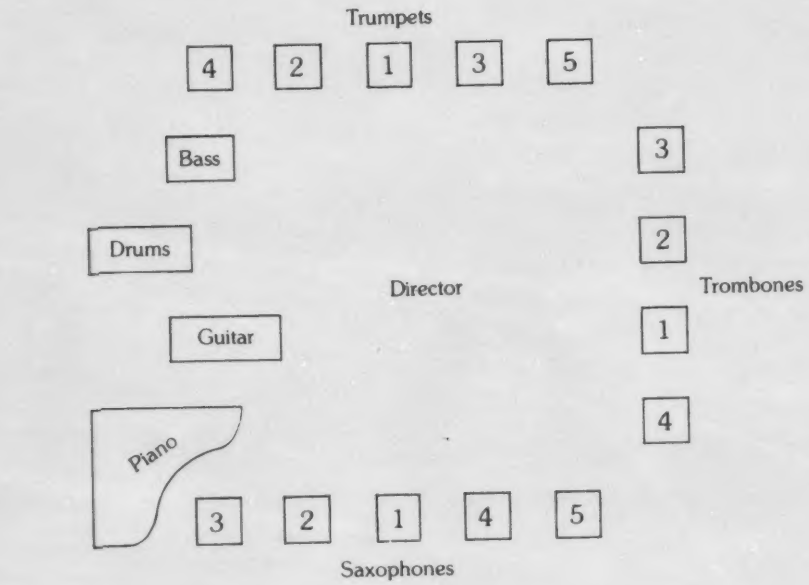


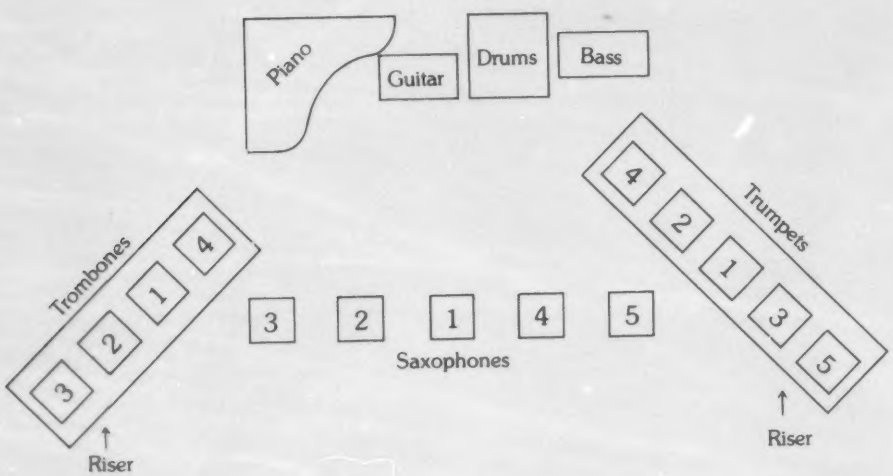

Trombones
Baritone horns
Horns
Trumpets and cornets
Percussion and timpani
Tuba
Bassoons and contra-br.
Alto cl.
Saxophones
Bass cl.
Contra-bass cl.
2nd clarinets
1st clarinets
3rd clarinets
Oboes and E.H.
Flutes and piccolo
Eb cl.
Cond.

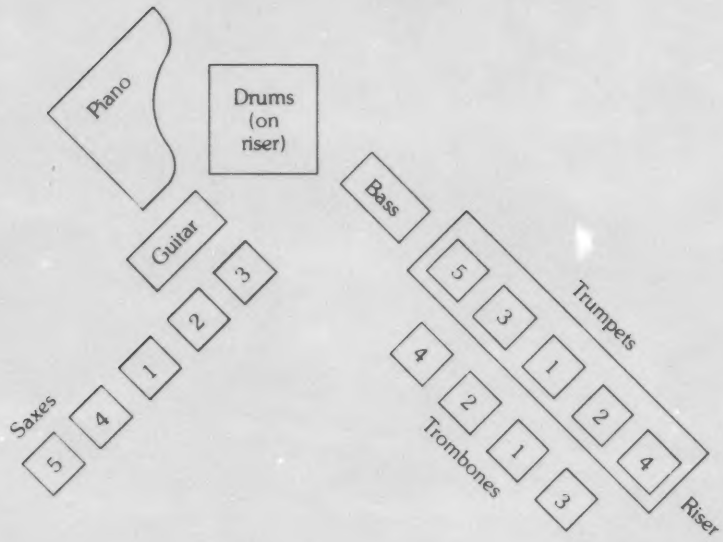

Percussion and timpani
String bass and tubas
Cornets and trumpets
Contra-clarinets alto and bass
3rd clarinets
Trombones
Baritones
2nd clarinets
Bassoons
Horns
1st clarinets
Saxophones
Flutes
Oboes
Piccolo
Cond.

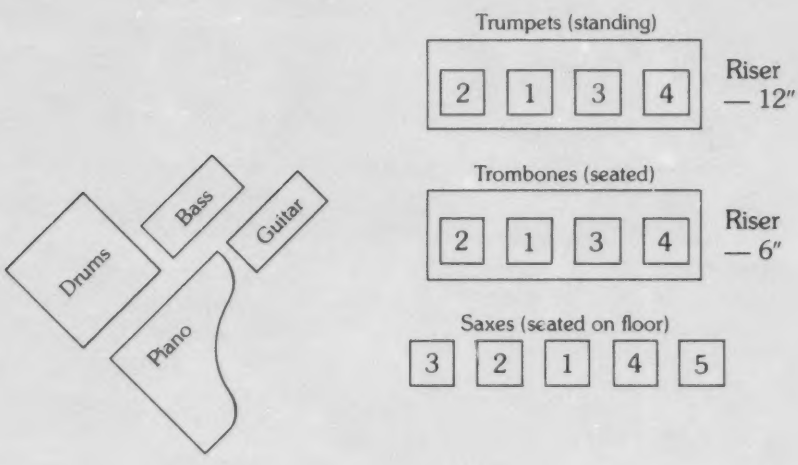
Suggested Seating Plans *(continued)*

JAZZ ENSEMBLE









NOTE: For best results, it is advisable to:

- Keep the rhythm section, including amplifiers as close together as possible
- Keep the entire ensemble close together
- Insist that the trumpets stand at all times
- Use risers if available
- Contain drums within the band as much as possible.

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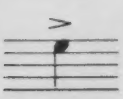
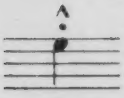
Jazz Ensemble Articulations

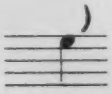


HORIZONTAL ACCENT
Hold for full value "Doot" tonguing

THE PLOP
A rapid slide down harmonic or diatonic scale before sounding note

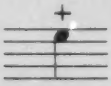
VERTICAL ACCENT
Hold less than full value "Dot" tonguing

THE SMEAR
Slide into note from below and reach correct pitch just before next note. Do not rob preceding note

HEAVY ACCENT
Short as possible "Dit" tonguing

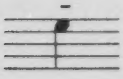


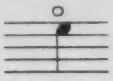
THE DOIT
Sound note then gliss upwards from one to five steps

STACCATO
Short — not heavy "Daht" tonguing



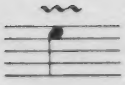
DU
False or muffled tone



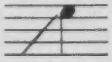
LEGATO TONGUE
Hold full value "Doo" tonguing

WAH
Full tone — not muffled

THE SHAKE
A variation of the tone upwards — much like a trill

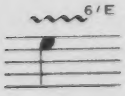
SHORT GLISS UP
Slide into note from below (usually one to three steps)



LIP TRILL
Similar to shake but slower and with more lip control

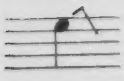


LONG GLISS UP
Same as above except longer entrance

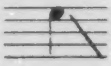


WIDE LIP TRILL
Same as above except slower and with wider interval

SHORT GLISS DOWN
The reverse of the short gliss up

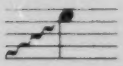


THE FLIP
Sound note, raise pitch, drop into following note (done with lip on brass)

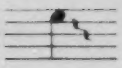


LONG GLISS DOWN
The reverse of long gliss up

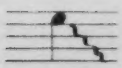
SHORT LIFT
Enter note via chromatic or diatonic scale beginning about a third below



LONG LIFT
Same as above except longer entrance



SHORT SPILL
Rapid diatonic or chromatic drop. The reverse of the short lift



LONG SPILL
Same as above except longer exit

INDEFINITE SOUND
Deadened tone — indefinite pitch

NOTE: No individual notes are heard when executing a gliss.

Sample Brass Repertoire

Composer	Title	Instrumentation
Bach, J. S.	*Capriccio*	Southern, 2 Tpts., F.Hn., Tmb, (Tuba)
Bach, J. S.	*Fantasie*	Artransa, 2 Tpts., F.Hn., Tmb, (Tuba)
Bach, J. S.	*In Thee Is Gladness*	Concordia, 2 Tpts., F.Hn., Bar. Hn., Tmb., (Tuba)
Bach, J. S.	Sonata In C	Studio P/R., 2 Tpts.
Banchieri, A.	*Echo Fantasie*	Chester, 2 Tpts., 2 Tmbs.
Bartók, B.	*Dance of the Slovaks*	Studio P/R., Tpt., F.Hn., Tmb.
Boehm	*Presto*	Studio P/R., Tpt., F.Hn., Tmb.
Bonta, S. arr.	*Renaissance Music for Brass Choir*	(Des Pres, Maschera, Gabrieli, Stephani) S. Schirmer 4 Tpts., 2 F.Hn., 4 Tmbs. (Tuba)
Boroviski, F.	*A Morning Song*	Boosey, 2 Tpts., F.Hn., Tmb.
Braña, H.	*A La Mode*	General, 2 Tpts., F.Hn., Tmb, Tuba
Bruckner, A.	*Prayer and Alleluia*	Southern, 2 Tpts., 2 Tmbs., (Tuba & Timp. opt.)
Byrd, W.	*Alman*	Studio P/R., Tpt., F.Hn., Tmb.
Byrd, W.	Piece for Brass	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Byrd, W.	*The Earle of Oxford's March*	Chester, 4 Tpts., F.Hn. 4 Tmbs., (Tuba)
Cherubini, L.	*Eight Marches*	Mills, 2 Tpts., 3 F.Hn., 1 Tmb.
Delamont, G.	*Moderate and Blues*	Kendor, 2 Tpts., F.Hn., 2 Tmbs, (Tuba)
de Lasso, O.	*O Bone Jesu*	Studio P/R., 2 Tpts., 2 Tmbs.
De Lone, P.	*Introduction and Capriccio*	Shawnee, 2 Tpts.
Dillon, R. M.	*March and Chorale*	Boosey & Hawkes, 4 Tpts., or 3 Tpts., & Tmb.
Dishinger, R. C. arr.	*Havah Nagilah*	Studio P/R., Tpt., F.Hn., 2 Tmbs.

Composer	Title	Instrumentation
Dufay, G.	*Agnus Dei*	Studio P/R., Tpt. 2 Tmbs.
Farnaby, G.	*Fayne Would I Wedd*	Studio P/R., Tpt., F.Hn., Tmb.
Frank, M. S.	*Contrasts*	Bourne, 3 Tpts., 2 F.Hns., 2 Tmbs. (Tuba)
Frescobaldi, G.	*Canzona*	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Gabrieli, G.	Canzon a 4	Chester, 2 Tpts., 2 Tmbs.
Gabrieli, G.	*Symphoniae Sacrae*	Rubank, 4 Tpts., 4 Tmbs.
Gervaise, C.	*Three Dances*	Chester, 2 Tpts., 2 Tmbs., Tamb.
Gould, M.	*Columbian Fanfares*	G & C Music, 3 Tpts., 3 Tmbs., (Tuba)
Gounod, C. F.	*Marche Romaine*	Belwin, 3 Tpts., 2 Tmbs., Tuba
Grillo, G.	*Canonza Quatra*	Rubank, 4 Tpts., 4 Tmbs.
Guami, G.	*La Luchesina*	Southern, Double Brass Quartet
Guami, G.	Two Canzoni 24 & 25	Rubank, 4 Tpts., 4 Tmbs.
Haddad, D.	*Jazz Etude*	Southern, 2 Tpts., F.Hn., Tuba (B. Tmb.)
Handel, G. F.	Sonata in C Minor	Studio P/R., 2 Tpts.
Handel, G. F.	Suite for Brass Trio	Pro Art, Tpt., F.Hn., Tmb.
Hassler, H. L.	*Agnus Dei*	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Hassler, H. L.	*Gloria*	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Haydn, J.	*Allegretto,*	Studio P/R., Tpt., 2 Tmbs.
	Three Christian Carols	G. Schirmer
Horovitz, J.	*Brass Polka*	Chester, Tpt., F.Hn., Tmb., (Tuba)
Iveson, J. arr.	*Frère Jacques*	Chester, 2 Tpts., 2 Tmbs. (Tuba)
Kirnberger, J.	*Gavotte*	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Kuhnau, J.	Allegro for Brass	Studio P/R., 2 Tpts., 2 Tmbs.
Lamb, M.	*Prairie Suite*	Shawnee, 2 Tpts., F.Hn., Tmb. (Tuba)
Lyon, M.	Suite for Four Brass Inst.	Shawnee, 4 Tmbs.
Machaut, G.	*Agnus Dei*	Studio P/R., Tpt., F.Hn., 2 Tmbs.
Maurer, L.	Three Pieces	Mentor, 2 Tpts., F.Hn., 2 Tmbs., (Tuba)

Composer	Title	Instrumentation
Mendelssohn, F.	*Tarantella*	Chester, Br. Quintet
Moszkowski, M.	Spanish Dance No. 4	Rubank, 4 Tpts., 3 F.Hns., 3 Tmbs., Bar. Hn., Tuba
Mozart, W. A.	*Alleluia*	Belwin, 2 Tpts., 2 Tmbs.
Nelhybel, V.	*Theme & Variations*	Christopher, Tpt., Tmb.
Palestrina, G.	*Laudate Dominum*	Concordia, 2 Tpts., F.Hn., Tmb., Bar. Hn., Tuba
Palestrina, G.	*Motet*	Belwin, 3 Choirs (Tpt., F.Hn., 2 Tmbs.)
Passereau	*Il Est Bel Et Bon*	Chester, 4 Tpts., or Br. Qt.
Peuerl, P.	Four Dances	Chester, 2 Tpts., 2 Tmbs., Drum
Poglietti	*Ricercare*	Kendor, 2 Tpts., F.Hn., Tmb., Tuba
Scheidt, S.	*Battle Suite*	Chester, 2 Tpts., 2 Tmbs., Tuba
Schein, J. H.	Centone No. 7	Southern, 2 Tpts., F.Hn., Tmb., Tuba
Seeger, G.	Toccata for Brass	Pro. Art, 2 Tpts., 2 Tmbs.
Shelly, R. W. arr.	*Deck the Halls*	Kendor, 4 Tpts., 2 F.Hns., Bar Hn., Tmb., Tuba
Telemann, G.	Sonata In G	Studio P/R., 2 Tpts.
Telemann, G.	Suite in A Minor	Studio P/R., 2 Tpts.
Ulier, D.	Christmas In Brass	G. Schirmir, 4 Tpts., 4 F.Hns., 3 Tmbs., Bar Hn., Tuba
da Viadana, L. G.	*Sinfonai "La Bergamasca"*	Rubank, 4 Tpts., 4 Tmbs.
Vitali, G. B.	*Capriccio*	Presser, 2 Tpts., F.Hn., Bar Hn., 2 Tmbs., Tuba
Weinberger, J.	*Concerto for Timpani*	Associated, 4 Tpts., 4 Tmbs.

Sample Woodwind Repertoire

Composer	Title	Instrumentation
Andraud, A. J.	*Duos Concertants*	Southern, Fl./Ob., Cl.
Bach, J. S.	*Chorale Prelude*	McAfee, All W. W.
Bach, J. S.	Prelude No. 22	Elkan-Vogel, Fl., Ob., Cl., Hn., Fag.
Bach, J. S.	*Sarabande*	Studio P/R., 2 Cls., 1 B. Cl.
Baksa, R.	*Running Tune*	Shawnee, Fl., Ob., Cl.
Brahms, J.	*Lilac Hillsides*	Kendor, 3 Cls.
Buchtel, F.	*Wood Nymphs*	Kjos, Fl., Ob., Cl.
Couperin, F.	*Rondeau*	Studio P/R., 3 Cls.
de Lasso, O.	*Seven Motets*	Studio P/R., 2 Cls.
Durand, A.	*Pomponette*	Belwin, Fl., Ob., Cl., Fag./B Cl.
Francais, J.	*Quatuor*	Schott, Fl., Ob., Cl., Fag.
Frank, M.	*Canon & Fugue*	Kendor, Fl., Ob., Cl., Fag.
Handel, G.	*Baroque Tune*	Pro Art, 3 Cls.
Handel, G. F.	*Bourree*	Studio P/R., 2 Cls.
Handel, G.	*Il Flauto Trauerso*	Schott, 2 Fls.
Handel, G.	*Petite Fugue*	Belwin, Fls., Obs., Cl., Fag.
Handel, G.	Sonata In C Minor	Studio P/R., 2 Cls.
Haydn, Joseph	*Divertimento*	Boosey & Hawkes, Fl., Ob., Cl., Fag.
Hugues, L.	La Scuola Del Flauto, Op. 51	Recordi, 2 Fls.
Jolivet, A.	*Sonatine*	Boosey & Hawkes, Fls., Cl., B. Continuo
Jones, R.	*Three By Three*	Shawnee, 3 Cls.
Koepke, P.	*Badinage*	Rubank, 2 Fls., Cl.
Leeuwen, et al. arr.	Eighteen Trios (Classical)	Southern, 2 Fls., 1 Cl.
Martin, R. et al	*Hommage A Bartók*	Kendor, Fl., Ob., Cl., Fag.
Mendelssohn, F.	*Lift Thine Eyes*	Kjos, Fl., Ob., Cl.
Molique, B.	Andante, Concerto in D Minor	Kjos, All W. W.
Mozart, W. A.	*Divertimento*	Pro Art, Fl., Ob., Cl., Fag.
Mozart, W. A.	Divertimento, No. 4	Studio P/R., 3 Cls.
Ostransky, L.	Trio in G Minor	Rubank, Fl., Ob., Cl.
Paulers, S.	*Wind Suite*	Shawnee, Fl., Ob., Cl., Fag.

Composer	Title	Instrumentation
Purcell, G.	*Gavotte*	Studio P/R., 2 Cl.
Schaeffer, D. arr.	12 Trios for Woodwinds (Baroque, Classical, Romantic, Contemporary)	Pro Art.
Schubert, F.	*Menuetto*	Studio P/R., 3 Cls.
Srebotnjak, A.	*Macedonian Dances*	G. Schirmer, 2 Ob., 2 Cl., 2 Fag. & Perc.
Telemann, G.	Sonata In G Minor	Studio P/R., 2 Cls.
Telemann, G.	Suite In A Minor	Studio P/R., 2 Cls.
Telemann, G.	Suite In A Minor, Part I	Southern, All W.W.
Telemann, G.	Suite In A Minor, Part II	Southern, All W.W.
Tchaikovsky, P.	Dance from "*Nutcracker*"	Belwin, 3 Fls.
Vivaldi, A.	Concerto In G Minor	International, Fl., Ob., Vln., Fag., Piano
Vivaldi, A.	*The Gloria*	Studio P/R., 2 Cls.
Voxman, arr.	Seventy-Eight Duets Flute & Clarinet (Baroque, Classical, Romantic)	Rubank, Vol. I & II
Walker, R.	*Bagatelle*	Associated, Fl., Ob., Cl.
Walker, R.	*Three Miniatures*	Kendor, Fl., Cl.
Zanieli, L.	*Burla and Variations*	Shawnee, Fl., Ob., Cl., Fag.

Teacher Reference Books — Band

American School Band Directors Association, Donald W. McCabe, Project Chairman. *THE ASBDA CURRICULUM GUIDE: A REFERENCE BOOK FOR SCHOOL BAND DIRECTORS.* Volkwein Bros.
Invaluable reference book on organizing the secondary band curriculum.

Buehlman & Whitcomb. *SESSIONS IN SOUND: PARTS 1, 2 & 3.* Heritage.
Sequential band method books, containing fingering charts, tone production, instrument care, tuning, intonation, studies, scales, pieces, musical terms and signs.

Colwell, Richard J. *THE TEACHING OF INSTRUMENTAL MUSIC.* Appleton-Century-Crofts.
Designed for instrumental teachers not familiar with the technical and pedagogical aspects of band instruments.

Farkas, Philip. *THE ART OF BRASS PLAYING.* Wind Music.
Valuable reference book explaining in layman's terms the basic techniques of all brass instruments.

Feldstein. *ALFRED'S NEW BAND METHOD 2 vols.* Alfred Publishers.
Introductory band method books emphasizing contemporary music. Guitar and electric bass information.

Fussell, Raymond C. *EXERCISES FOR ENSEMBLE DRILL.* Belwin-Mills.
A warm-up book containing exercises, technical studies and rhythm drills for any size of group.

Hill & Searight. *ELEMENTS OF MUSIC.* Wm. C. Brown.
A student theory book for senior band students. Can be correlated with most music method books.

Hilton, Lewis B. *LEARNING TO TEACH THROUGH PLAYING: A WOODWIND METHOD.* Addison-Wesley.
Valuable reference book for teachers who are not woodwind performers.

Hovey. *ADVANCED TECHNIQUE FOR BANDS.* Cole.
Warm-up technique book containing scales and rhythmic studies for senior band students.

Hunt. *BRASS ENSEMBLE METHOD.* 3rd ed. Wm. C. Brown.
A study from beginning to advanced brass techniques, including sample repertoire for brass ensemble: trumpet; french horn; tenor trombone; bass trombone; baritone horn; tuba; sousaphone.

Jenson. *LEARNING UNLIMITED: LEVEL 1 & 2.* Hal Leonard.
Introductory band method books emphasizing contemporary band arrangements.

Johnson, Richard D. *LEARNING TO TEACH THROUGH PLAYING: A PERCUSSION METHOD.* Addison-Wesley.
Valuable reference book for teachers who are not percussion players.

Kleinhammer, Edward. *THE ART OF TROMBONE PLAYING.* Summy-Birchard.
Technical and explanatory book covering all aspects of trombone playing.

Meyer, R. F. Ed. Willard I. Musser. *THE BAND DIRECTOR'S GUIDE TO INSTRUMENT REPAIR.*
Basic band repair manual for teachers.

Mueller, Herbert C. *LEARNING TO TEACH THROUGH PLAYING: A BRASS METHOD.*
Valuable reference book for teachers who are not brass performers.

Neidig, K. L. *MUSIC DIRECTOR'S COMPLETE HANDBOOK OF FORMS.* Parker Publishing.
Valuable reference book of forms.

Phillips, et al. *SILVER BURDETT INSTRUMENTAL SERIES. 2 vols.* Silver Burdett.
Sequential band method books emphasizing traditional and classical musical examples.

Ployhar, James D. *I RECOMMEND.* Belwin-Mills.
Warm-up technique book containing exercises, scales, chorales, rudiments and musical terms.

Sawhill, Clarence & Glenn Matthews. *INTONATION MANUAL FOR WIND INSTRUMENTS.* Byron-Douglas.
Reference book that may be used to acquaint teachers with the individual peculiarities of intonation.

Smith. *TREASURY OF SCALES.* Belwin-Mills.
Technique book concentrating on scales and scale-rhythmic studies.

Spencer, William G. *THE ART OF BASSOON PLAYING.* Summy-Birchard.
Technical and explanatory book covering all aspects of bassoon playing.

Sprenkle & Ledet. *THE ART OF OBOE PLAYING.* Summy-Birchard.
Technical and explanatory book covering all aspects of oboe playing.

Teal, Larry. *THE ART OF SAXOPHONE PLAYING.* Summy-Birchard.
Technical and explanatory book covering all aspects of saxophone playing.

Thornton. *EAR TRAINING FOR BAND.* Shawnee.
Deals with melodic tuning and related theory.

Weber. *FIRST DIVISION BAND METHODS: PARTS 1, 2, 3 & 4.* Belwin-Mills.
Sequential band instruction books containing fingering charts, glossary of musical signs and terms, studies, scales and pieces.

Weerts, Richard. *HANDBOOK OF REHEARSAL TECHNIQUES FOR THE HIGH SCHOOL BAND.* Parker.
Valuable reference book on organizing and planning rehearsals.

Teacher Reference Books — Jazz Ensemble

Coker, Jerry. *IMPROVISING JAZZ.* Prentice-Hall, 1964.
Concise reference book dealing with the very difficult subject of jazz improvisation.

Coker, Jerry. *THE JAZZ IDIOM.* Prentice-Hall, 1975.
Concise treatise on jazz history, styles, keyboard, improvisation and arranging.

Compilation. *AUTHENTIC SOUNDS OF THE BIG BAND ERA.* Big 3.
Standard historical big band compositions for senior level stage bands.

Compilation. *EXISTING SOUNDS OF THE BIG BAND ERA.* Big 3.
Standard historical big band compositions for senior level stage bands.

Eisenhower. *CONTEMPORARY CONCEPTS FOR STAGE BAND.* Bourne.
Suitable technique book for intermediate level stage bands.

Ferguson & Feldstein. *THE JAZZ ROCK ENSEMBLE.* N. Y. Alfred, 1976.
Reference book that ties the two areas of rock and jazz together.

Haerle. *SCALES FOR JAZZ IMPROVISATION.* Studio P/R.
Technique book concentrating on scales as a foundation for jazz improvisation.

Laporta. *A GUIDE TO JAZZ PHRASING AND INTERPRETATION.* Berklee Press.
Suitable phrasing and interpretation book for senior level stage bands. A recording is included.

Laporta. *DEVELOPING THE SCHOOL JAZZ ENSEMBLE.* Berklee Press.
Suitable ensemble book for intermediate level stage bands.

Laporta. *DEVELOPING SIGHT READING SKILLS IN JAZZ IDIOM.* Berklee Press.
Suitable sight reading book for senior level stage bands.

Levy, Henry J. *THE TIME REVOLUTION.* Creative World.
Valuable reference book with an introduction by Stan Kenton. For advanced Jazz Ensemble groups.

Nestico. *THE SAMMY NESTICO YOUNG JAZZ/ROCK ENSEMBLE BOOK.* Studio P/R.
Simple compositions for intermediate level stage bands.

Rizzo. *THEORY TEXT.* Education Press.
Theory book appropriate for all levels of Instrumental Ensemble (Jazz). Students' workbooks available for each volume.

Sebesky. *ELEMENTARY STAGE BAND BOOK.* Studio P/R.
Introductory student method book containing harmonic warm-up and rhythmic exercises and pieces.

Sebesky. *INTERMEDIATE STAGE BAND BOOK.* Studio P/R.
Intermediate student method book containing harmonic warm-up and rhythmic exercises and pieces.

Sherman, Hal. *TECHNIQUES AND MATERIALS FOR STAGE BAND.* Creative World.
Concise reference treatise very helpful for the neophyte stage band director.

Tanner & Gerow. *A STUDY OF JAZZ.* Wm. C. Brown, 1973.
Valuable reference approaching jazz from a historical point of view.

Wiskirchen. *DEVELOPMENTAL TECHNIQUES FOR THE JAZZ MUSICIAN.* Berklee Press.
Ensemble book for senior level stage bands.

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Learning Outcomes and Content for Choral Music

By the end of Choral Music 12 the student should have facility in the following Learning Outcomes:

Learning Outcomes	**Content**
• TECHNICAL COMPETENCY The student should be able to demonstrate competency in choral techniques.	• breath control • correct posture • refinement of tone quality, colour, resonance and blend • accents, staccato, legato, sostenuto, portamento • attack, sustain and release • accurate intonation • major, minor and chromatic scales in varying tempi, articulation and enunciation patterns • major, minor, diminished and augmented arpeggios • understand the relationship between music and the text • vocalizes • sing an even scale over the normal break in the voice • dynamic control (*ppp* < *ff* > *ppp*) • understand falsetto register • a cappella
• ENUNCIATION/DICTION The student should be able to demonstrate and apply the correct enunciation and diction techniques.	• diphthongs, triphthongs • consonants (sibilant, nasal explosive and labial) • sustained tones • correct vowel formation and placement • chanting • correct pronunciation • International Phonetic Alphabet (IPA)

Learning Outcomes	Content
• THEORY The student should be able to understand symbols, technical terms and aural skills and to display competency in their application.	• melody • harmony • intervals • pulse and rhythm • modes, 12 tone, monophony, homophony, polyphony, graphic charts • dynamics • tempo indications • accidentals and enharmonic tones • syncopation • music terminology • phrasing • blend and balance • simple, compound and irregular metres • chordal construction
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform works of representative composers.	• Chant/Organum (Monody, Parallel, Free) • Medieval (Machaut, de la Halle, Galiard) • Renaissance (de Lasso, Morley, Palestrina) • Flemish (Binchois, Obrecht, Ockeghem) • Baroque (J. S. Bach, Handel, Schutz, Vivaldi) • Classical (Beethoven, Haydn, Mozart) • Romantic (Brahms, Dvorak, Schubert, Wolf) • Opera (Puccini, Rossini, Verdi) • Impressionism (Debussy, Fauré, Ravel) • Chromaticism (Mahler, Wagner) • Twentieth Century — Canadian (Bissell, Coulthard, Willan) • Twentieth Century — Others (Bartók, Britten, Copland)

Learning Outcomes	Content
• FORM The student should be able to interpret and analyze choral music literature.	• art • ballad • lieder • motif • song cycle • virelai • organum • rondeau • ballata
• STYLE The student should be able to demonstrate, interpret and understand the style of choral music literature.	• sacred cantata chant Mass motet oratorio organum • secular folk jazz madrigal musical opera swing pop • lieder • ballad • art song
• COMPOSITION The student should create short original works for voices and/or instruments using traditional and contemporary composition techniques.	• round/canon/rondo • binary/ternary • theme and variations • free form
• CONDUCTING The student should be able to understand and demonstrate conducting patterns in various tempi and styles.	• simple, compound and irregular metres • basic conducting techniques (dynamics, cueing, etc.)

Learning Outcomes	Content
• VOICING ARRANGEMENTS The student should be able to understand and appreciate various choral music groupings.	• unison • duets, trios, quartets, ensembles • a cappella
• SIGHT READING The student should be able to demonstrate sight reading skills.	• 2, 3, 4 parts (in various combinations of S.A.T.B.) • rhythm patterns • vocal line scored in unison and in harmony • chord progressions and cadences
• EAR TRAINING The student should be able to demonstrate skills in ear training and aural dictation.	• melodic and harmonic intervals • melodic motifs • triads and extensions • rhythm patterns • four measure melodies

Introductory Level Choral Music — Sample Outline

UNIT 1

Purpose: To introduce choral singing, correct posture and breathing techniques through demonstration and practical application using a unison song in simple metre.

UNIT 2

Purpose: To introduce correct vowel formation and placement through demonstration and practical application of descending vocalizes, rounds or unison songs.

UNIT 3

Purpose: To review posture and breathing through vocalizes and to introduce techniques that produce a legato phrase and melodic line.

UNIT 4

Purpose: To introduce pulse, rhythm and accent using improved posture, breathing and phrasing.

To introduce vocalizes that extend vowel formation and placement.

UNIT 5

Purpose: To introduce simple conducting patterns.

To produce correct intonation and diction.

UNIT 6

Purpose: To introduce blend, balance and pitch and to apply these to vocalizes and selections.

UNIT 7

Purpose: To introduce nasal, sibilant, labial and explosive consonants and to apply these to vocalizes and selections.

To extend vocal production through dynamic control.

UNIT 8

Purpose: To introduce sight reading through solfegge or other methods.

To introduce rhythmic motifs using correct consonant and vowel formation.

UNIT 9

Purpose: To reinforce and extend tone quality, dynamics, pitch sensitivity and intonation through vocalizes and simple tunes in various key signatures.

UNIT 10

Purpose: To extend sight reading and apply the techniques to melodies using transpositions.

To review all previously learned material.

Introductory Level Choral Music — Sample Unit

(Refer to Sample Outline Unit 1, p. 73)

Purpose

To introduce choral singing, correct posture and breathing techniques through demonstration and practical application using a unison song in simple metre.

Suggested References

Barber, Joyce et al. *ABC Choral Art Series, Volume I.* American Book.

Red. *Choral Sounds, Intermediate Chorus I.* Holt, Rinehart and Winston.

Strategies

1. Begin with a familiar song.
2. Play a record of a youth choir and discuss the choral sound.
3. Explain how good vocal sound is produced. It should be emphasized that everyone has the ability to develop a good choral voice.
4. Explain and demonstrate the effect of posture on breathing. Have students do suitable exercises in the key of the song studied.
5. Apply posture and breathing techniques to a round or unison song in a simple key (e.g., C major).
6. Using one breath for each phrase, sing the song to the vowels "moh," "noh," "ngoo" to develop resonance.
7. Repeat the song applying correct phrasing.
8. Sing the song with the words applying dynamics and word colouring.

Intermediate Level Choral Music — Sample Outline

UNIT 1

Purpose: To introduce three-part singing and to review all previously learned techniques: posture, breathing, diction and phrasing.

UNIT 2

Purpose: To review refinement of tone colour through resonance, blend, vowel, and consonant placement.

UNIT 3

Purpose: To review notation, time signatures and conducting patterns.

UNIT 4

Purpose: To study and perform identical and contrasting phrases in binary and ternary form.

UNIT 5

Purpose: To study the relationship of the tonic to transposition in major and related minor keys.

UNIT 6

Purpose: To study the construction of simple chords and sing rhythm patterns in triadic harmonies.

To sing two-chord and three-chord songs using vocal chording as accompaniment.

UNIT 7

Purpose: To introduce plagal and perfect cadences through hymns.

UNIT 8

Purpose: To introduce the form and style of madrigals in three- or four-part harmonies.

UNIT 9

Purpose: To introduce the form and style of madrigals in three-part or four-part harmonies.

To interpret the music and text.

UNIT 10

Purpose: To prepare a concert.

Intermediate Level Choral Music — Sample Unit

(Refer to Sample Outline Unit 1, p. 75)

Purpose

To introduce three-part singing and to review all previously learned techniques: posture, breathing, diction and phrasing.

Materials

Thin sheets of paper

Suggested References

Barber. *ABC Choral Art Series, Volume II.* American Book.

Red. *Choral Sounds, Intermediate Chorus 2.* Holt, Rinehart and Winston.

Strategies

1. An explanation of the necessity of proper breathing and support could introduce this area of study.
2. Ask students to try to stand with hands at sides, to bend over, fill lungs to capacity and then hiss the air out slowly.
3. Next have students place hands behind the head with elbows pointing out. Ask students then to inhale suddenly and exhale slowly. Repeat.

   NOTE: Watch for signs of hyper-ventilation.
4. Suggest that students stand and think of their lungs as a balloon. Instruct them to fill up the bottom of the balloon.
5. Have students hold for an instant, then sing to "lah", "loh", or "loo".
6. With students working in pairs, have then open their mouths and throats wide. Instruct them to watch each other closely while inhaling and exhaling.
7. Students should take a deep breath through the mouth and then exhale slowly through the lips (15-20 seconds) while singing up and down a scale.
8. Students should take a deep breath and blow a small stream of air against the palm of the hand. A stream of cold air suggests inadequate support. A warm air stream usually means good support. To obtain a warm air stream, instruct students to think of blowing on glasses when cleaning them.
9. Have students place a small, thin sheet of paper against the wall or the music stand and practise blowing air through their lips towards the paper. See how long constant air pressure can be maintained.

10. Have students sing "lah," "loh," or "loo" while attempting to sustain the tone as long as possible.
11. Sing the vocalizes in the key of the song.
12. Next, begin a practice of vocal chord changes in three parts moving from I-IV, I-V, IV-I, V-I, IV-V, V-IV, V-I.
13. Clap the rhythm of the song.
14. Practise each part in unison, phrase by phrase.
15. Pronounce the words in rhythm using correct diction.
16. Then, listening for blend and balance in all parts, practise each phrase in harmony.
17. Practise the song using correct posture, breathing, diction and phrasing.

    NOTE: It is important to identify and articulate the techniques so that students can transfer skills to new songs.

Assignment

Ask students to prepare a song to demonstrate the above technical skills.

Senior Level Choral Music — Sample Outline

UNIT 1

Purpose: To review and extend vocal techniques in all major and minor keys.

To refine choral music techniques.

To notate rhythmic and melodic dictation in four-bar phrases.

To introduce sight reading techniques in four-part homophonic and polyphonic, notating the key signature, time signature, rhythm, phrasing and dynamics.

UNIT 2

Purpose: To study and listen to Medieval literature discussing appropriate vocal techniques, tone colour, diction, style and form.

UNIT 3

Purpose: To study and perform Renaissance literature applying appropriate vocal techniques, tone colour, diction, style and form.

UNIT 4

Purpose: To study and perform Baroque literature applying appropriate vocal techniques, tone colour, diction, style, form and ornamentation.

UNIT 5

Purpose: To study and perform Classical literature applying appropriate vocal techniques, tone colour, diction, style and form.

UNIT 6

Purpose: To study and perform Romantic literature applying appropriate vocal techniques, tone colour, diction, style and form.

UNIT 7

Purpose: To study and listen to operatic literature discussing appropriate vocal techniques, tone colour, diction, style and form.

UNIT 8

Purpose: To study and perform early Twentieth Century songs applying appropriate vocal techniques, tone colour, diction, style and form.

To study and perform suitable Canadian music literature.

UNIT 9

Purpose: To study and perform later Twentieth Century songs applying appropriate vocal techniques, tone colour, diction, style and form.

UNIT 10

Purpose: To perform a well balanced program of choral music from all eras demonstrating appropriate vocal techniques and interpretation.

Senior Level Choral Music — Sample Unit

(Refer to Sample Outline Unit 1, p. 78)

Purpose

To review and extend vocal techniques to include all major and minor keys.

To refine choral music techniques.

To notate rhythmic and melodic dictation in four-bar phrases.

To introduce sight reading techniques in four-part homophonic and polyphonic songs noting the key signature, time signature, rhythm, phrasing and dynamics.

Suggested References

Barber. *ABC Choral Art Series, Volume III.* American Book.

Red. *Choral Sounds, Advanced Chorus I.* Holt, Rinehart and Winston.

Strategies

1. The teacher should stress the importance of practising and review breathing techniques.
2. Also, practise vocalizes: mah-may-mee-moh-moo; nah-nay-nee-noh-noo; ngah-ngay-ngee-ngoh-ngoo, based in the key of a song.
3. Using the song to be studied, extend the vocalize (2 octaves) in a number of keys, using rhythmic variations, with consonants and vowels at various dynamic levels.
4. Next, rehearse the song, emphasizing harmonic and contrapuntal content, style and form.
5. Notate a four-bar phrase.

Assignment

1. Practise vocalizes daily.
2. Ask students to prepare written rehearsal techniques for a song of their choice.

Learning Outcomes and Content for Choral Music — Emphasizing Vocal Jazz

By the end of Choral Music 12 emphasizing VOCAL JAZZ the student should have facility in the following Learning Outcomes:

Learning Outcomes	Content
• TECHNICAL COMPETENCY The student should be able to display competency in choral music techniques.	• breath control through proper breathing • correct posture • refinement of tone quality including vibrato and non-vibrato, resonance, blend and colour • accurate intonation • blues scales, major, minor and chromatic scales in varying tempi, articulation and enunciation patterns • arpeggios • chords in major, minor, diminished and augmented forms and their extensions • knowledge of the relationship between music and the text • extension of the range, in particular the "falsetto" • ability to maintain dynamic control
• ARTICULATION AND INFLECTIONS The student should be able to understand and apply vocal and instrumental articulation and inflection techniques.	• legato, attack, sustain, release • tenuto, staccato, marcato, accents • glissando (ascending and descending) • correct vowel formation and placement • correct diction • short and long fall-off • smear (bend) • ornamentation (plop, doit, flip, ghost, shake) • breath acents • rolled eighth notes (swing style)

Learning Outcomes	Content
• THEORY The student should be able to understand the symbols, technical terms of music, and display competency in their application.	• dynamics • tempo indications • accidentals and enharmonic tones • syncopation • phrasing • inflections • simple, compound and irregular metres • chordal construction and balance
• HISTORY The student should be able to listen to, analyse, interpret, discuss and perform works of representative composers and performers of jazz literature.	• Twentieth Century (Dave Barduhn, Frank De Miero, Ella Fitzgerald, Scott Frederickson, Billie Holiday, Anita Kerr, Waldo King, Ken Kraintz, Jack Kunz, Ed Lojeski, Phil Mattson, Kirby Shaw, Singers Unlimited, Mel Torme, etc.)
• FORM The student should be able to interpret and analyze the structure of music.	• statement • repetition • contrast • phrases • sentences
• STYLE The student should be able to demonstrate, interpret and analyze vocal jazz.	• blues • ragtime • Dixieland • swing • be-bop • pop rock • gospel rock • jazz rock • contemporary jazz
• CONDUCTING The student should be able to understand and demonstrate conducting patterns in various tempi and styles.	• conducting ensemble or sectional rehearsals through score reading and stylistic interpretation.
• VOICING The student should be able to understand and appreciate vocal and instrumental combinations.	• unison • duets, trios, quartets • solo with vocal back-up

Learning Outcomes	Content
• VOICING *(continued)*	• contemporary (amplifying and modifying sound, etc.) • chord progressions, alterations, (substitutions) and inversions • passing tones • transposition • voicing combinations • accompaniments • jazz combo • a cappella
• COMPOSITION The student should create short original works for voices and/or instruments using traditional and contemporary composition techniques.	• round/canon • binary/ternary • ballad • theme and variations • free form
• IMPROVISATION The student should be able to demonstrate competency and interpretation through written or original improvisation.	• improvised solos • scat singing • 12 bar blues pattern • chord progression using rhythmic variation, rests, sequences of patterns and repetition
• SIGHT READING The student should be able to demonstrate sight reading skills.	• varying rhythm patterns • vocal line parts in unison and in harmony • chord progressions and cadences
• EAR TRAINING The student should be able to demonstrate aural skills.	• recognizing various artists by style, voice type and inflections • recognize 12 bar blues patterns • recognize chords and extensions

Introductory Level Vocal Jazz Ensemble — Sample Outline

UNIT 1

Purpose: To provide the student with a positive feeling towards Vocal Jazz Ensemble.

To introduce the basic differences between traditional Choir and Vocal Jazz Ensemble.

UNIT 2

Purpose: To introduce jazz concepts and inflections through listening and singing.

UNIT 3

Purpose: To define, discuss and listen to different jazz styles and to differentiate stylistic changes in jazz (blues, swing era, be-bop, cool and jazz-rock).

UNIT 4

Purpose: To introduce major and minor triads and extensions.

UNIT 5

Purpose: To compare the regularly accented eighth note found in choral literature and the irregularly accented eighth note found in jazz literature.

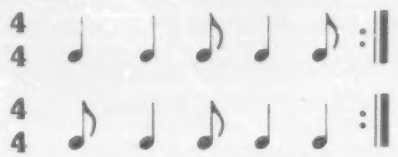
UNIT 6

Purpose: To develop a vocabulary of jazz riffs, scat syllables and rhythms (syncopation, triplet).

UNIT 7

Purpose: To introduce, sing and improvise 12 bar blues.

UNIT 8

Purpose: To rehearse and sing the 7th, 9th and 13th chords using the following syncopation patterns:

UNIT 9

Purpose: To extend articulation and inflections in various keys using dynamic levels and effects from *pp* to *ff*.

To develop suitable scat and improvised singing.

UNIT 10

Purpose: To apply to pop literature the vocal jazz techniques studied.

Introductory Level Vocal Jazz Ensemble — Sample Unit

(Refer to Sample Outline Unit 1, p. 83)

Purpose

To provide the student with positive feeling towards Vocal Jazz Ensemble.

To introduce the basic differences between traditional Choir and Vocal Jazz Ensemble.

Materials

Record player or tape recorder.

Suggested References

Shaw. *Vocal Jazz Style Pak.* Hal Leonard.

Strategies

1. Begin by demonstrating the difference between traditional style and jazz style.
2. Warm up the ensemble on a five-note major scale using both the smooth *doo* and the short *dut* attack in straight eighths and in rolled eighths.
3. Have students sing harmonized progressions moving from V_7 to I.
4. Apply the *doo* and *dut* attack to harmonic warm-up exercises, e.g., *Jazz Choir Warm-Ups* by Plank.
5. Rehearsing jazz compositions applying the above techniques would be valuable at this point.

NOTE: Appropriate exercises are contained in *Jazz Choir Warm-Ups* by Plank and Shaw's *Warm-Ups For Jazz and Show Choirs.*

Intermediate Level Vocal Jazz Ensemble — Sample Outline

UNIT 1

Purpose: To review correct vocal techniques and extend jazz inflections.

UNIT 2

Purpose: To study and perform basic rock rhythms and jazz inflections.

UNIT 3

Purpose: To extend improvisational skills including the use of scat patterns, complex rhythms and varied styles found in the 12 bar blues pattern.

UNIT 4

Purpose: To extend the vocabulary of vocal jazz riffs and apply these to slow ballads.

UNIT 5

Purpose: To extend dynamic control in ensemble, solo and improvisation paying particular attention to mood and text.

UNIT 6

Purpose: To introduce vocal jazz conducting.

To rehearse and perform unconducted vocal jazz singing.

UNIT 7

Purpose: To understand and appreciate the function of the rhythm section.

UNIT 8

Purpose: To introduce the 9th and 13th chords.

To practise improvisation using the ensemble as a chordal background.

UNIT 9

Purpose: To use vocal jazz skills with choreography.

UNIT 10

Purpose: To develop showmanship using all previously learned techniques and concepts.

To perform a jazz concert.

NOTE: Suggested references: Kysar. *Vocal Jazz Concepts*. Hinshaw Music.

Anderson. *Jazz and Show Choir Handbook*. Hinshaw Music.

Intermediate Level Vocal Jazz Ensemble — Sample Unit

(Refer to Sample Outline Unit 1, p. 85)

Purpose

To review correct vocal techniques and extend jazz inflections.

Suggested References

Plank. *Jazz Choir Warm-Ups.* Aberdeen Music.

Shaw. *Vocal Jazz Style Pak.* Hal Leonard.

Shaw. *Warm-Ups for Jazz and Show Choirs.* Hal Leonard.

Strategies

1. Have students warm up on appropriate scales and related chords using whole, half and quarter notes. Attempt to attain balance, blend and good intonation.
2. Next, review rolled (swing) eighth notes.
3. Then, sing inflections.
4. Students should listen to recordings illustrating inflections.
5. Rehearse the composition.
6. Record the ensemble. Play and discuss the recording.
7. A review of the articulations stressing accents in rhythmic combinations should be given.
8. Sing the composition.

Senior Level Vocal Jazz Ensemble — Sample Outline

UNIT 1

Purpose: To review chord progressions.

To introduce V_7 to I_7 using jazz articulations.

UNIT 2

Purpose: To practise and perform altered chords, intervals, passing tones, stressing articulations in various rhythm patterns.

UNIT 3

Purpose: To introduce electronic techniques (reverberations, synthesized sound, etc.) and use of the sound system.

UNIT 4

Purpose: To perform compositions with more complex rhythm and harmonies.

UNIT 5

Purpose: To sing appropriate scat patterns and riffs in improvisation.

UNIT 6

Purpose: To extend the range of dynamic control and tone colour.

UNIT 7

Purpose: To interpret, analyze and perform examples of vocal jazz from each era.

UNIT 8

Purpose: To recognize, analyze and compare the style of major jazz vocalists and ensembles.

UNIT 9

Purpose: To demonstrate ear training, sight reading and theoretical skills.

UNIT 10

Purpose: To apply principles of jazz techniques and showmanship in performance.

To discuss and perform a well-balanced program.

Senior Level Vocal Jazz Ensemble — Sample Unit

(Refer to Sample Outline Unit 1, p. 87)

Purpose

To review chord progressions.

To introduce the V_7 to I_7 using jazz articulations.

Strategies

1. Review scat patterns in a number of rhythmic examples (e.g., swing, rock).
2. Review legato articulation (*doo*) and short heavy attack (*dut*).
3. Listen to and rehearse chord progressions.
4. Apply chord progressions to a vocalize.
5. Identify chord progressions in several selections.
6. Study a jazz composition using the above progressions.

Intermediate Level Emphasizing Madrigal — Sample Outline

Where there are small numbers of students in a choral music program, the following sample outlines and units may be useful.

UNIT 1

Purpose: To introduce the technique of vocal performers in early Greece.

To discuss the culture of the pre-Christian Greek era.

To sing Greek tetrachords reviewing good tone and correct breathing techniques.

To introduce and sing organum using correct intonation.

UNIT 2

Purpose: To introduce Medieval vocal music.

To introduce the form of the Mass.

To discuss the culture of Medieval Europe.

To discuss and sing pieces using secular song form and six Medieval rhythmic modes.

To introduce Latin text.

UNIT 3

Purpose: To study and sing early Renaissance music.

To discuss the culture of early Renaissance France.

To discuss and sing vocal pieces from the early French Renaissance.

To introduce the motet and the French text.

UNIT 4

Purpose: To study and sing Italian Renaissance music.

To discuss the culture of Renaissance Italy.

To discuss and sing late Italian Renaissance music.

To introduce the Italian text.

UNIT 5

Purpose: To study and sing English Renaissance music.

To study the culture of Renaissance England.

To discuss and sing the English madrigal.

To study the form of the madrigal.

UNIT 6

Purpose: To study and sing German Baroque music.

To study the culture of Germany during the Baroque.

To introduce the form of cantata.

To introduce the German text.

UNIT 7

Purpose: To study and sing Baroque choral music of Germany, France, Italy and England.

To review the culture of Germany and to introduce the cultures of France, Italy and England during the Baroque.

To review and extend Baroque ornamentation.

To introduce the form of oratorio.

UNIT 8

Purpose: To study and sing Classical choral music.

To study the sacred vocal music of Germany during the Classical period.

To attend concerts and/or listen to suitable recordings of Classical composers.

UNIT 9

Purpose: To contrast chamber vocal ensemble and large choral works from the Romantic era.

To introduce lieder.

To study art songs from the German Romantic Period.

To introduce the culture of Austria and Germany at the end of the Nineteenth Century.

To sing suitable selections, refining tone quality.

UNIT 10

Purpose: To introduce vocal ensemble music from the Twentieth Century.

To study and sing works by selected Canadian composers.

To discuss Twentieth Century culture and its influence upon these works.

Intermediate Level Emphasizing Madrigal — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 89)

Purpose

To introduce the techniques used by vocal performers in early Greece.

To discuss the culture of the pre-Christian Greek era.

To sing Greek tetrachords reviewing good tone and correct breathing techniques.

To introduce and sing organum using correct intonation.

Materials

Record player

Slide projector

Tape recorder

Suggested References

History of Music In Sound, Ancient and Oriental. RCA Victor.

Dover. *Poetry: An Anthology For High Schools.* Holt, Rinehart and Winston, 1964.

Photographs and/or slides related to the Greek and Roman eras, e.g.,

Sendrey. *Music In The Social and Religious Life.* Fairleigh Dickinson, 1974.

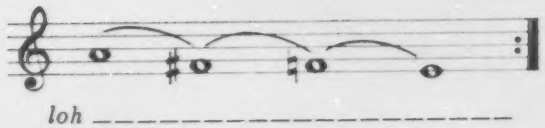
Refer to the Sample Madrigal Repertoire pp. 107-108.

Strategies

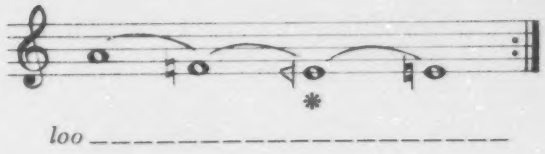
1. Explain and diagram vocal scales used in early Greece.
2. A discussion comparing the philosophy behind the Greeks' "star performer" and the Greeks' "Renaissance Man" would be of interest to the students.
3. Using photographs and/or slides, discuss instrumental accompaniment used by the Greeks' "Renaissance Man".
4. Have students sing Greek tetrachords reviewing the concepts of good tone, correct intonation and proper breath support (present day notation).

Greek diatonic

Greek chromatic



Greek enharmonic



* *quarter tone (sharpen E one–quarter tone)*

5. Review Greek tetrachords using prefixes "m," "n," "ng," to vowels "ay," "ee," "oh," "oo" to develop good lip, tongue and palate resonance.
6. Extend and sing tetrachords (conjunct and disjunct).
7. Introduce a cantus firmus in the Dorian (ecclesiastic) mode and have students improvise parallel organum in unison, fourths, fifths and octaves to *la* using proper breath support and correct intonation (e.g., especially octaves).

Assignment

Ask students to write a first species cantus firmus for their "voice" in an ecclesiastic mode.

Intermediate Level Emphasizing Madrigal — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 89)

Purpose

To introduce Medieval vocal music.

To introduce the form of the Mass.

To discuss the culture of Medieval Europe.

To discuss and sing pieces using secular song form and six Medieval rhythmic modes.

To introduce Latin text.

Materials

Record player

Slide projector

Tape recorder

Suggested References

History of Music in Sound, Ancient & Oriental. RCA Victor.

Chant Gregorian. Ace of Diamonds SDD2183.

Janson. *Key Monuments of the History of Art.* Prentice-Hall

Refer to the Sample Madrigal Repertoire pp. 107-108.

Strategies

1. Have the class sing the assignment with emphasis on good tone and breath support.
2. Introduce the forms of the Mass.
3. Next, the secular vocal forms that grew out of the Mass could be introduced.
4. Lead the class in singing pieces written in the form of lai, virelai, rondeau, ballata and canon.
5. A discussion of the culture of France during the Fourteenth Century would be beneficial in promoting student appreciation and understanding.
6. Discuss "ars nova" and its influence upon vocal literature.
7. Introduce and sing melodies in the six Medieval rhythmic modes.

8. Study and perform parts of a Medieval Mass (e.g. Machaut's *Messe Notre Dame, Kyrie).*

Assignment

Ask students to compose a vocal round or canon using Medieval rhythmic modes and perfect intervals.

Senior Level Emphasizing Madrigal — Sample Outline

UNIT 1

Purpose: To review good tone quality and correct breath support using suitable Medieval and early Renaissance literature.

To introduce mensural, square and coloured notation; proportions; and C clef from the Medieval era.

UNIT 2

Purpose: To study and perform representative choral literature from the Flemish School.

To review the text of early Renaissance literature in Latin and French.

To review the text and forms of the Mass and motet.

UNIT 3

Purpose: To study chromaticism and perform representative late Italian Renaissance vocal literature.

To invite a suitable choral ensemble to perform.

To review the text and form of Italian madrigals.

UNIT 4

Purpose: To study and perform Baroque choral literature.

To study and review the forms of chorale, cantata and oratorio.

To study and extend the use of Baroque ornamentation and apply it to Baroque music.

UNIT 5

Purpose: To study and perform Classical choral music.

To listen to chamber choir recitals (e.g., CBC Radio and Television).

UNIT 6

Purpose: To study and perform Romantic choral music.

To review the form of the lieder and art song.

To participate in a music festival.

UNIT 7

Purpose: To study and extend the styles of chromatic and whole tone choral music literature, e.g., Wagner, Strauss, Debussy's and Ravel's *Trois Chansons*.

To study the dissolution of tonality.

UNIT 8

Purpose: To study and perform suitable choral music literature from the Twentieth Century. Suitable selections include Hindemith's *Six Chansons* and Bartók's *Folk Songs*.

UNIT 9

Purpose: To study and perform suitable Canadian and American songs.

To exchange and perform vocal ensemble with another group.

UNIT 10

Purpose: To compile and perform a well balanced program of vocal ensemble literature.

Senior Level Emphasizing Madrigal — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 95)

Purpose

To review good tone quality and correct breath support using suitable Medieval and early Renaissance literature.

To introduce mensural, square and coloured notation; proportions; and C clef from the Medieval era.

Materials

Record player
Tape recorder

Suggested References

Chant Gregorian. Ace of Diamonds SDD 2183.

History of Music In Sound, Ancient and Oriental; Renaissance. RCA Victor LM6057.

Apel, W. *The Notation of Polyphonic Music 900-1600.* Medieval Academy of America, 1961.

Refer to the Sample Madrigal Repertoire pp. 107-108.

Strategies

1. Reminding students to pay particular attention to good tone and correct breath support, have them review and sing cantus firmus, parallel, free and melismatic organum and perfect intervals in ecclesiastic modes.
2. Review and sing rhythms from the six Medieval rhythmic modes using prefixes "m", "n", "ng" to vowels "ay", "ee", "ah", "oh", "oo" keeping in mind the development of good resonance.
3. Introduce a survey of medieval notation, for example, Apel's *The Notation of Polyphonic Music 900-1600.*
4. Transcribe for voices. For example, study and perform: Isaac's "Dico ego," Obrecht's "Kyrie" from Apel's *The Notation of Polyphonic Music 900-1600.*
5. Review Renaissance literature. For example: study and perform Gibbons' "The Silver Swan"; Morley's "Fire, Fire"; Wilbye's "Thou Art But Young"; or Gesualdo's "Moro lasso".

Assignment

Ask students to study and perform a duet, trio or quartet (one voice per part), from the Renaissance.

Senior Level Emphasizing Madrigal — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 95)

Purpose

To study and perform representative choral literature from the Flemish School.

To review the text of early Renaissance literature in Latin and French.

To review the text and forms of the Mass and motet.

Materials

Tape recorders
Record player

Suggested Reference

History of Music In Sound, Renaissance. RCA Victor LM 6058.

Refer to the Sample Madrigal Repertoire pp. 107-108.

Strategies

1. Review and discuss the forms of lai, virelai, rondeau, ballata, canon, conductus and lied.
2. A French Mass, such as Ockeghem's "Missa L'homme armé," could be played and discussed.
3. Study and perform a French motet, for example, Arcadelt's "Quand je vous ayme ardentement."

Assignment

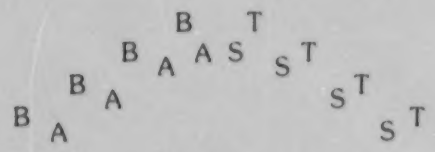
Ask students to list other Renaissance motets.

Choral Music
Additional Resources

Suggested Seating Plans

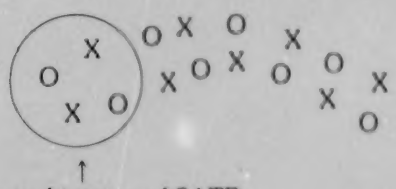
Any concert choral music set-up is appropriate — the one that works best for a particular group should be used. Standard set-up is 3-step risers. Rehearsal seating in a circle is ideal.

1. Traditional.



For junior groups who need the security of standing in sections.

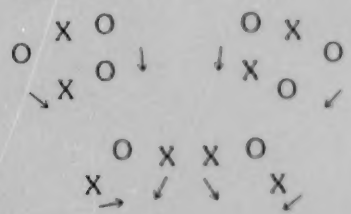
2. Quartets are more visually pleasing and still fairly secure.



O = boy
X = girl

↑
Any combination of SATB

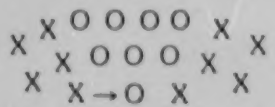
3. Small Groupings.
   - — good blend
   - — easy to mix
   - — visually interesting
   - — ease of movement



O = boy
X = girl

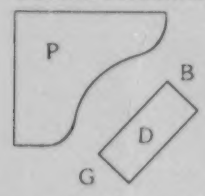
(Arrows indicate body direction.)

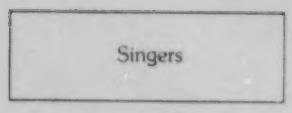
4. Show Choir. For charts with specific male-female choreography.



Or vice-versa with girls in centre wedge.

5. Combo Placement.





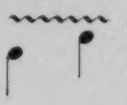
Combo should be a *PART* of the group — not an accessory.

Soloists should always come out to the front of the group. If there are two, then they should be in place *before* solos so there are no last minute adjustments.

Suggested teacher reference, Anderson. *The Jazz & Show Choir Handbook*. Hinshaw Music.

Vocal Jazz Inflections

Term	Notation	Description
Tenuto		The note is held for its full value.
Staccato		The note is short but not heavy.
Horizontal Accent		Stress is placed on the note.
Vertical Accent		The note is strongly accented.
Ascending Glissando		An upward slide between two pitches.
Descending Glissando		A downward slide between two pitches.
Fall Off		A descending slide that decrescendos and is usually followed by a rest.
Ascending Smear		A slide into a note from below in which the pitch is reached just before the second note. The smear usually crescendos and is generally an interval of a minor third or less.
Ascending Smear Fall-Off		A smooth motion that usually ends with a long downward sigh. Usually there is an upward crescendo and a downward decrescendo of an octave or more.
Descending Smear		The inflected note is robbed of its pitch value and is approached from above covering an interval of a major third or less.
Doit		An ascending slide whose duration and distance can vary. Usually includes a decrescendo near the upper end.
Plop		A quick slide down from a note that is a large interval above the second note. Both pitches are accented.

Term	Notation	Description
Flip		The first note is maintained with a quick upward lift just before a rapid drop to the second note. A flip includes a crescendo.
Shake		An even movement between the note and a higher pitch (usually a major 2nd, but not more than a perfect 4th). The shake may increase in tempo and dynamics as it progresses.
Ghost		A very soft rhythmical punctuation.

Sample Vocal Jazz Repertoire

Composer/Arranger	Title	Publisher
Azelton, Phil	*When I Fall In Love*	Hal Leonard
Hendricks, Jon	*Everybody's Boppin'*	M. Kysar/Hinshaw
Kerr, Anita	*A House Is Not A Home*	Hal Leonard
King, Waldo	*Melba's Blues*	Studio P/R
Kraintz, Ken	*Goodbye Love*	M. Kysar
Kunz, Jack	*If This Is A Dream*	Hal Leonard
Kunz, Jack	*Loving You*	M. Kysar
Kunz, Jack	*There Oughta' Be A Law*	Jenson
Kunz, Jack	*To Be In Love*	Hal Leonard
Kunz, Kelley	*Hurry On Down*	Studio P/R
Lojeski, Ed	*An American Trilogy*	Hal Leonard
Lojeski, Ed	*I Won't Last A Day Without You*	Hal Leonard
Lojeski, Ed	*My Sweet Lady*	Hal Leonard
Lojeski, Ed	*This Will Be*	Hal Leonard
Lojeski, Ed	*You Are So Beautiful*	Hal Leonard
Mattson, Phil	*Love Is Just Around The Corner*	Hal Leonard
Nowak, Jerry	*Turn Around*	BBI/Warner
O'Kun, Lan	*Like An Eagle*	Carl Fischer
Shaw, Kirby	*Doctor Jazz*	Hal Leonard
Shaw, Kirby	*I Return to Music*	Hal Leonard
Shaw, Kirby	*Let There Be Love*	Hal Leonard
Shaw, Kirby	*Lonesome Road*	Hal Leonard
Shaw, Kirby	*Save The Bones for Henry Jones*	Hal Leonard
Shaw, Kirby	*Their Hearts Were Full of Spring*	Hal Leonard

Sample Madrigal Repertoire

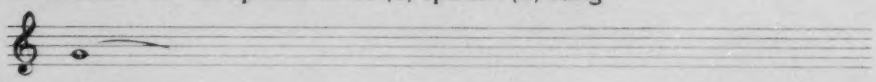
Composer/Arranger	Title	Publisher
Arcadelt	*Quand je vous ayme ardentement*	Omnibus, Pt. 1
Des Pres, J.	*Missa Pange Lingua, Gloria*	Omnibus, Pt. 1
Diemer	*Three Madrigals*	Carl Fischer
de Lasso/Barritt	*Matona, Lovely Maiden*	Novello
de Lasso/Randolph	*Mon Coeur Se Recommande à Vous*	G. Schirmer
de Lasso/Klein	*O Bella Fusa*	G. Schirmer
Dunstable, J.	*Ave Maris Stella*	Omnibus, Pt. 1
Eilers, Joyce	*Thy Will Be Done*	Lorenz
Fissinger, E.	*To Everything There Is a Season*	Jenson
Gesualdo, C.	*Moro Lasso (Madrigal)*	Omnibus, Pt. 1
Gibbons, O.	*The Silver Swan*	Omnibus, Pt. 1
Gibbons/Deller	*The Silver Swan*	G. Schirmer
Handel/Greyson	*Orietur Stella*	Bourne
Handel, G. F.	*Selections from "The Messiah"*	G. Schirmer
Hannisian, Ray	*Song of the Sea*	Studio P/R
Hassler, H. L.	*Oh, The Good Life*	Theodore Presser
Henson, Bev	*O Magnum Mysterium*	Jenson
Hindemith, P.	*Six Chansons*	Schott
Hirt	*Farewell, My Love*	Carl Fischer
Hovland	*The Glory of the Father*	Walton
Krone, M.	*Ave Maria*	Warner Bros.
Lotti/Ehret	*Miserere Mei*	Boosey & Hawkes
Machaut, G.	*Messe Notre Dame, Kyrie*	Omnibus, Pt. 1
Matyas/Seiber	*Three Hungarian Folksongs*	Curwen
Monteverdi, C.	*Excerpt from "Dido and Aeneas"*	Omnibus, Pt. 1
Morley, T.	*Fire, Fire*	Omnibus, Pt. 1
Morley/Greyson	*Now Is The Month Of Maying*	Bourne
Morley/Hirt	*Since My Tears and Lamenting*	Carl Fischer
Ockeghem	*Missa L'homme Armé, Kyrie*	Omnibus, Pt. 1
Palestrina	*Lauda Sion (Motet a 4)*	Omnibus, Pt. 1
Petti, Anthony	*Chester Motet Books* (6 vols., German, Spanish, etc. 12 titles per vol.)	Chester
Pfautsch, L.	*Musick's Empire*	G. Schirmer
Pitoni/Greyson	*Cantate Domino*	Bourne
Praetorius/Greyson	*Psallite*	Bourne
Purcell	*Excerpt from "Dido and Aeneas"*	Omnibus, Pt. 1
Ravel, M.	*Trois Chansons*	Durand
Robertson, Ed	*Dream A Dream*	Studio P/R
Rota	*Summer is Icumen In*	Omnibus, Pt. 1
Scandello/Greyson	*Little White Hen*	Bourne

Composer/Arranger	Title	Publisher
Scarlatti/Greyson	*Exultate Deo*	Bourne
Smith, Gregg	*Blow the Candles Out*	G. Schirmer
Vaughan Williams	*Sweet Day*	Galaxy
Vecchi/Parker	*Fa Una Canzona*	G. Schirmer
Victoria/Martens	*Exultate Justi In Domino*	Walton
Vivaldi/Martens	*Domine Filis Unigenite*	Walton
Vic, C. H.	*It Is A Great Day of Joy*	Bourne
Willan, Healey	*I Beheld Her, Beautiful As A Dove*	Oxford
Wilbye	*Thou Art But Young*	Bourne
Young, Gordon	*Patience*	Richmond Press
Zaumeyer, John	*Alleluia*	Warner, M. Witmark & Sons

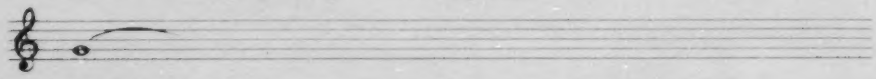
Choral Vocalizes

The following vocalizes have been included to assist the teacher in teaching choir classes. No. 8 (ascending scale) should not be attempted before other warm-ups are mastered. The vocalizes should be sung in the key of the song.

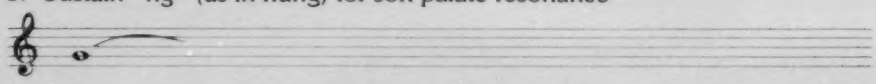
1. Sustain "m" for lip resonance (a) spoken (b) sung



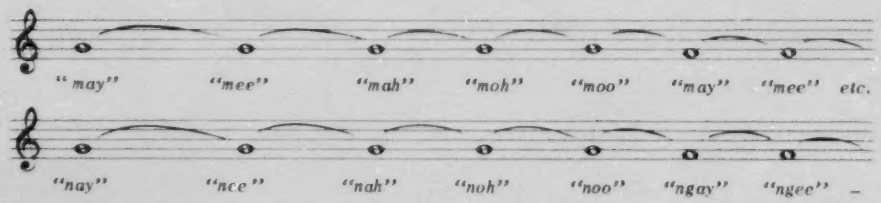
2. Sustain "n" for tongue (tip) and hard palate



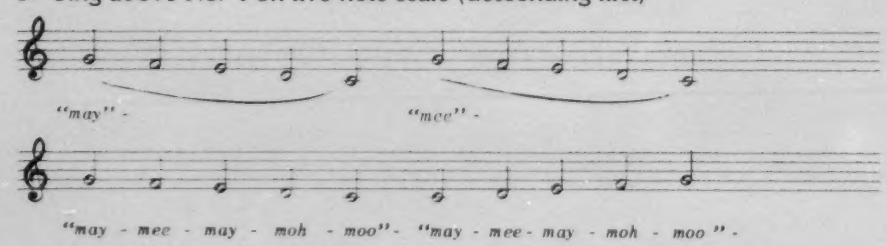
3. Sustain "ng" (as in hung) for soft palate resonance



4. Using the above consonants as prefixes, sustain vowels in mid-range: "ay" "ee" "ah" "oh" "oo"

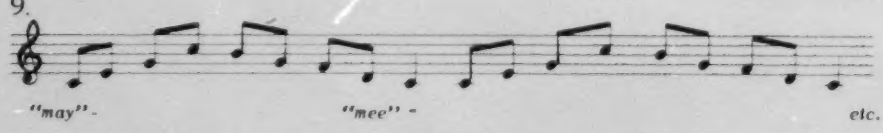


5. Sing above No. 4 on five note scale (descending first)



6. Sing (No. 5) using "n" as a prefix (tongue resonance)
7. Sing (No. 5) using "ng" as a prefix (palate resonance)
8. Sing No. 5 on nine note scale adding rhythmic variations and key signatures.

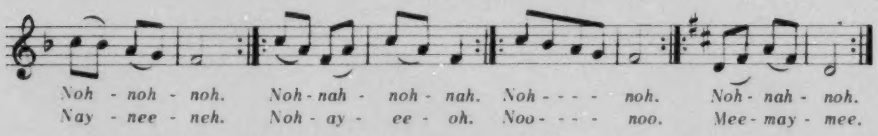
9.



10. Sing (No. 9) using "n" as a prefix, using "ng" as a prefix.

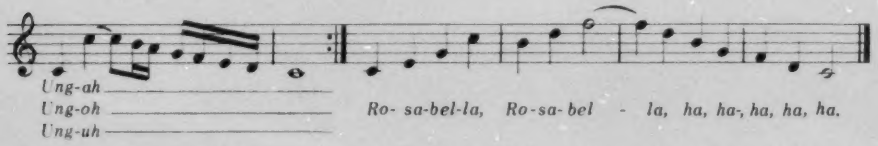
Vocalizes

A. The following simple exercises are extremely valuable for developing beauty of tone and security of intonation. Singers should listen constantly for a uniform vowel sound. Proceed by half steps, upper limit F, lower limit C. (Use piano sparingly — mainly for testing.)



B. For developing nasal resonance.

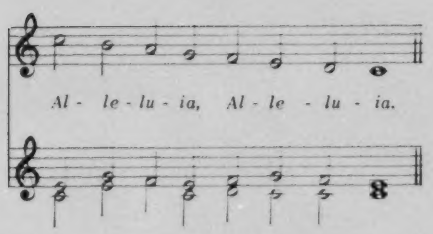
C. For increasing the compass.

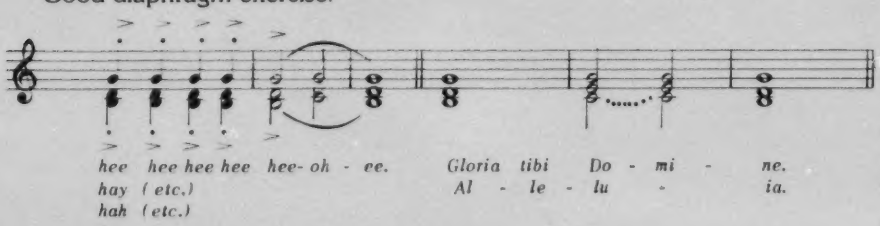


D. Quick and useful warm-up exercise. (Can be adapted to suit any combination of voices.)

Advantages: Sense of harmony, blend, ensemble developed.
Saves much time in a busy rehearsal schedule.

Directions: Proceed upwards and downwards by semitones, gradually increasing the range. Avoid forcing either the high or low parts. Always listen carefully for uniformity of vowel sound. Vary the dynamics frequently.
Any vowel sound or 'Alleluia'.



E. For projection, frontal placement.
Good diaphragm exercise.

English Diction

The following are intended as general hints only.

In singing it is necessary that words be enunciated and articulated *much more carefully* than in ordinary speech, if their sense is to be conveyed meaningfully to the listener.

CONSONANTS

These should be articulated with clarity, both at the beginning and end of words. Consonants with pitch, such as M, N, Ng must be sung exactly in tune. The explosives, such as P, T, K often take too much breath because of lack of muscular control in the throat and mouth. The initial R of a word should be slightly rolled. This helps to project the following vowel: Bring. The final R, however, may be treated as a "vanish", almost imperceptible: Father = Fah-thu(r).

VOWELS

Make sure there is absolute uniformity of pronunciation among the singers. Any lack of unity results in unpleasant tone quality, lack of clarity, or both. Much patient practice and careful listening is necessary to achieve this unity.

Diphthongs — When two vowels sounds are involved, sustain the main one and treat the other as a vanish:

HOW = HAH - - (o͝o)
I = AH - - (i͝)
MUTE = (mi͝) - o͞o - - t

Triphthongs — The same principle applies:

POWER = PAH - o͞o - uh(r)

GENERAL

Colour the words with the imagination. Avoid syllabic singing, where each syllable and word receives the same intensity. *Lean* on the more important syllables or words in the phrase:

e.g., I wonder as I wander out under the sky
I WONder as I WANder out UNder the SKY. . .

When THE precedes a consonant, minimize it as thi͝. This little word generally receives far too much prominence.

Latin Pronunciation

As much of our best choral music is set to Latin texts, all choral directors should be familiar with acceptable pronunciation. The following guide is based on the Italian pronunciation of Church Latin generally used on this continent and in England.

VOWELS

A	— *ah*	as in *Natum*	(Nah-toom)
E	— *eh*	as in *verum*	(veh-room)
I	— *ee*	as in *tibi*	(tee-bee)
O	— *oh*	as in *dona*	(doh-nah))
U	— *oo*	as in *tuum*	(too-oom)
AU	— *ow* (ah-oo)	as in *gaudete*	(gah-oo-deh-teh))
AE	— *eh*	as in *laetare*	(leh-tah-reh))
OE	— *eh*	as in *coeli*	(cheh-lee)

CONSONANTS

C — ch as in *chase,* when preceding e, i, ae, oe, as in *pace* (pah-chay)
— k as in *king,* when preceding a, o, u, au, and before consonants: *corda* (kor-dah), *Christe* (Kree-steh)

CH — K as in *cherubim* (kay-roo-beem)

G — when preceding e, i, oe, ae, as in *genitori* (jeh-nee-toh-ree)
— hard g when preceding o, u, au, or consonants as in *virgo* (veer-goh), *gratia* (grah-tsee-ah)

H — silent, except for *nihil, mihi,* where it has the sound of k (nee-keel)

J — y as in *jubilo* (yoo-bee-loh); Jesu (Yay-soo)

SC — sh, when preceding e, i, ae, oe, as in *suscipio* (soo-shee-pĕe-oh)
— sk, when preceding a, o, u and before consonants: *esca* (ays-kah) *scripto* (skreep-toh)

TH — t as in *Sabaoth* (Sah-bah-oht)

XC — k'sh as in *excelsis* (eck-shel-sees)

T — as in English, except before ia, ie, io, iu where it has the sound of ts as in Jubilatio (yoo-bee-lah-tsi-oh)

Greek words often found in Latin texts:
Kyrie eleison (Kee-ree-eh eh-leh-ee-sohn)

French Pronunciation

VOWELS

French	English			Example (French)
A	halfway between *pat* and *palm*			salle
A	is pronounced like	ah	*palm*	classe
A	is pronounced like	ay	*late*	écrit, entrez, papier
E	is pronounced like	eh	*met*	elle, règle, fais, fenêtre
I	is pronounced like	ee	*machine*	dis
O	is pronounced like	oh	*hope*	stylo, beau
O	is pronounced like	ah	*auction*	votre
U	is pronounced like	oo	*moon*	nous

MIXED VOWELS

EU/Ø			bleu
EU/OE		*burr*	professeur
E/Ǝ		*later*	le
U/Y			étudié

NASAL VOWELS

$\tilde{A}$	dans, novembre
$\tilde{E}$	cinq, bien, américain
$\tilde{O}$	mon
$\tilde{OE}$	un

SEMIVOWELS

J		*yes*	fille, violet, crayon, étudie
W		*we*	oui, moi
H			huit

CONSONANTS

B	similar to English			belle
D				dormez
F				français, photographie
G				gomme, exact, guide
K				avec, craie, expliquer, qui
L				livre, ville
M				moi, commencer
N				une
P				professeur, apprenez
R				regardez
S				salle, français, ce, brosse, si
T				autour, question, cette
V				vous, wagon
Z				chaise, onze, deuxième

***Consonant* symbols requiring attention**	**Approximate *English* equivalent**	
S	*sh*arp	*ch*aise
N	*on*ion	campag*ne*
Z	pleasure	je corri*ge*
H	is always silent	

French Pronunciation Sample

A wealth of vocal ensemble literature includes: Debussy's *Trois Chansons:* Ravel's *Trois Chansons;* and Hindemith's *Six Chansons;* not to mention the music of French Canada.

"Un Cygne" ("The Swan") from Hindemith's *Six Chansons* is a suitable sample SATB selection for vocal ensemble.

"Un Cygne"

	Un	cy -	gne	a -	van -	ce	sur	l'eau	tout	en -	tou -	ré -
1.	Un	see	nyuh	ăh	von	se	syr	low	too	ton	too	ray
	A	swan	is		breast-	ing	the	flow	All	in	him -	self

	- de	lui -	mê -	me	com	me	un	glis -	sant	ta -	bleau;	
2.	du	iooee	memuh		kŭhmŭh		un	glee	soň	tah	blow	
	en -	fold -	ed	Like	a		slow		mov -	ing	ta -	bleau.

	ain -	si	à	cer -	tains	in -	stants	un	ê -	tre	que	l'on
3.	an	see	a	sair	tan	zan	ston	uh	netre		ke	lon
	And	so,	at	some	time	or	place,	A	loved	one	will	be

	ai -	me	est	tout	un	e -	spa -	ce	mou -	vant.	Il
4.	ĕh	mŭh	ay	too	tun	ĕh	spa	suh	moo	voň	eel
	mold -	ed	To	seem	like	a	mi -	grat -	ing	space;	Will

	se	rap -	pro -	che	dou -	blé	com -	me	ce	cy -	gne	qui	na-ge
5.	suh	rah	prah	shuh	doo	blay	kŭh	mŭh	sŭh	see	nyŭh	kee	na jshŭh
	near	us	float -	ing	re -	dou -	bled	As	a	swan		on	the riv-er

	sur	no -	tre	â -	me	trou -
6.	syr	nah	tre	hah	měh	troo
	up -	on	our	soul		so

	blé -	e . . .	qui	à	cet	ê -	tre	a -	jou -	te	la	trem -	blan -	te	i -
7.	blāy -	ay	kee	ăh	seh	teh	trě	hăh	jshoo	tay	la	trom	blon	teh	ee
	trou-bled,		Which	swells	it	by	ad-di-	tion	Of		a	wraith	a -		

	ma -	ge	de	bon -	heur	et	de	dou -	te.
8.	mah	jshŭh	dŭh	bown	er	ay	dŭh	doo	teh.
	quiver		With	de-	light	and	sus-	pi-	cion.

German Pronunciation

VOWELS — Generally speaking German vowels are either long or short.

German			English		Examples (German)
long	A	is pronounced like	a	in *father*	aber, habe, Tag, ja
short	A	is pronounced like	a	in *father* (but)	acht, falsch,
				much shorter)	Ball, danke
long	E	is pronounced like	a	in *late*	geht, zehn, Leben
short	E	is pronounced like	e	in *pet*	sechs, elf, Herr, es
long	I	is pronounced like	i	in *machine*	Ihnen, dir
short	I	is pronounced like	i	in *pit*	ich, nicht, bis, bitte
long	O	is pronounced like	o	in *old*	so, schon
short	O	is pronounced like	o	in *ought*	gott, noch
long	U	is pronounced like	oo	in *moon*	gut, nur, zu
short	U	is pronounced like	u	in *put*	und, Mutter, warum
	EI	is pronounced like	i	in *eye;*	
	IE	is pronounced like	e	in *ee*	

UMLAUTS — The Rounded Vowels: Ä, Ö, and Ü

Ä	is pronounced like	eh	in *hay*	zählen
Ö	is pronounced like	oo+ee	in *moon* (lips)	+ *sweet (tongue)* = zwölf
Ü	is pronounced like	i	in *shirt*	Schüler

CONSONANTS — Generally speaking German consonants are pronounced about the same as in English except with greater force. However, the following letters differ:

German		English	Examples (German)
d	is pronounced like	t	when the "d" comes at the end of a word: und
j	is pronounced like	y	ja, jetzt
s	is pronounced like	z	when the "s" comes at the beginning of a word: sie, sieben, sehr, sind
sch	is pronounced like	sh	Schüler, falsch
v	is pronounced like	f	vier, wieviel, viele
w	is pronounced like	v	wie, zwei, zwölf
z	is pronounced like	ts	zwei, zehn, zwölf, zählen.

ACH — The sound spelled "ch" in the word *acht* is known as the *ach*-sound. It resembles the sound you make when you gargle, i.e., acht, auch.

ICH — The sound spelled "ch" in *richtig* and "ig" at the end of the same word is known as the *ich*-sound. It resembles the English "h" in *hue,* but is produced more forcefully and with a good deal of breath.

Silent H — The letter "h" in the middle of a German word is silent. The vowel in front of a silent "h" is always long, i.e., Lehrer, zehn, sehr, zählen.

At the beginning of a word, however, "h" is pronounced as in English, i.e., haben, habe, hat, hier.

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German Pronunciation Sample

A wealth of vocal ensemble literature includes German "lied" from the Renaissance, Baroque, Classical and Romantic eras. Where no English phonetic equivalents exist, approximate pronunciations have been given.

"Herzlieb Zu Dir Allein" ("O, Dearest Love of Mine") by Hans Leo Hassler is a suitable sample SSATB selection for vocal ensemble.

"Herzlieb Zu Dir Allein"
(Boston Music Co., 1970)

	Herz-	lieb	zu	dir	al -	lein,	steht	Tag	und	Nacht	mein									
1.	Hehrts -	leeb	tsoo	dear	ăh	line,	stayt	Tahg	oont	Nahcht	mine									
	O dear -	est	love		of	mine,	I	need	you	night	and									
	Sinn,	Dein	ro -	tes	*Mun -	de-	lein	nimmt	mir	alls	Trau -	ren								
2.	Zĭn	Dine	roh -	tess	Mim -	duh	line	nĭmt	meer -	ăhlls	Traw -	ren								
	day,	Your	red	lips	sweet	as	wine	drive	all	my	cares	a -								
	hin.	Dir	hab	ich	mich	er -	ge -	ben,	Dein	ei -	gen	will	ich	sein,						
3.	hĭn.	Dear	hahb	ĭch	mĭch	air -	gay -	ben,	Dine	eye -	gun	vill	ĭch	zine						
	way	I've	yield -	ed	to	your	kiss -	es,	Yours	on -	ly	will	I	be,						
	dir	in	Freud	zu	le -	ben	bis	an	das	Ĕn -	de	mein,	bis							
4.	dear	ĭn	Froit	tsoo	lay -	ben	bĭs	ahn	dahs	Ehn -	dŭh	mine,	bĭs							
	share	our	joys	and	bliss -	es	un -	til	death	comes	to	me,	un -							
	an	das	Ĕn -	de	mein,	Mit	dir	in	Freud	zu	le -	ben	bis	an	das	En -	de			
5.	ahn	dahs	Ehn -	dŭh	mine,	Mit	dear	ĭn	Froit	tsoo	lay -	ben	bĭs	ahn	dahs	Ĕn -	duh			
	til	death	comes	to	me,	To	share	our	joys	and	bliss -	es	un -	til	death	comes	to			
	mein,	Dir	hab	ich	mich	er -	ge -	ben,	Dein	ei -	gen	will	ich	sein,	Mit					
6.	mine,	Dear	hahb	ĭch	mĭch	air -	gay -	ben,	Dine	eye -	gun	vill	ĭch	zine,	Mit					
	(me,	I've	yield -	ed	to	your	kiss -	es,	Yours	on -	ly	will	I	be,	To					
	dir	in	Freud	zu	le -	ben	bis	an	das	Ĕn -	de	mein,	bis	an	das	En -	de			
7.	dear	ĭn	Froit	tsoo	lay -	ben	bĭs	ahn	dahs	Ĕn -	dŭh	mine,	bĭs	ahn	dahs	En -	duh			
	share	our	joys	and	bliss -	es	un-til	death	comes		to	me,	un-til	death	comes		to			
	mein,	Mit	dir	in	Freud	zu	le -	ben	bis	an	das	Ĕn -	de	mein.						
8.	mine,	Mit	dear	ĭn	Froit	tsoo	lay -	ben	bĭs	ahn	dahs	Ĕn -	duh	mine.						
	me,	To	share	our	joys	and	bliss -	es	un-til	death	comes	to	me.							

* Pronounce ü as in the French sur

Italian Pronunciation

VOWELS

	Italian		English		Examples (Italian)
	A	is pronounced like	ah	in *father*	data (dah-tah)
	U	is pronounced like	oo	in *boot*	statura (stah-too-rah)
	I	is pronounced like	ee	in *feet*	turista (too-*ree*-stah)
(close)	E	is pronounced like	ay	in *date*	teatro (tay-ah-troh)
(open)	E	is pronounced like	eh	in *met*	problema (proh-bleh-mah)
(close)	O	is pronounced like	oh	in *hotel*	colore (koh-loh-ray)
(open)	O	is pronounced like	aw	in *thaw*	opera (aw-pay-rah)

CONSONANTS — Most Italian consonants are pronounced like English consonants; however, the following need special attention:

Italian		English		Example (Italian)
C	before a, o, u, or any consonant	= *King*	"k"	colore (koh-loh-ray)
C	before i, or e	= *churn*	"ch"	centro (chehn-troh)
CH	is used only before i, or e	= *cough*	"k"	chimica (kee-mee-ka)
G	before a, o, u, or any consonant	= *good*	"g"	gloria (glohr-yah)
G	before i, or e	= *John*	"j"	generale (jay-nay-rah-lay)
GH	is used only before i, or e	= *good*	"g"	
H	(except gh and ch) is always silent			
R	is trilled with the tip of the tongue			
S	is like English s as in *see*			
Z	is like English ts in *its*			

Building the Voice — Sound and Sensation

1. Activate the Proper Physical Responses:*
   a. Posture: "forward"; equal foot space; "ride high" on stance (be aware of the sitting positions for rehearsals).
   b. Body relaxing:
      1) neck movement; 2) upper chest movement — use arms; 3) waist bends; 4) steps in rhythm.
   c. Air flow:
      1) panting exercise; 2) yawning sensation; 3) controlled release of air; 4) "lift" — "tuck-in" — abdominal muscles; 5) support (interpret).

   *always try to deal with a physical involvement — even on tonal response

2. Inception of the Tone:
   a. Begin with an "SSS" sound for control of air release (use a specified number of counts to inhale and to exhale).
   b. Work with the mid-register to establish a free/open sound, i.e., "baht - baht - baht - baht - bahhhhhhhhhh --t". (Begin around F-G-Ab.)
   c. Bring the "SSS" sound into a pitch, i.e., "SSS --- EEE" (have students feel the "sensation of this sound").

3. Chest or Lower Voice Register Exercises:
   a. The "glottal scrap/fry"
      1) simply develop the control of air release into vocal fold response (phonation), then to a pitch (work below C)
      2) maintain the "lift" or direction through the release of the tone.
   b. Single notes (beginning below the primary break) chromatically on "ah" should develop and detach the lower from the mid register (use "ah" mostly, maybe some "oh" and occasionally "oo").
   c. "Fall into" the sounds — begin on F or E and descend in 5-tone scale patterns, using "ah" with a slight crescendo.

4. Head or Upper Voice Register Exercises:
   a. "Sigh-yawn" approach
      1) sigh and carry into a yawn in a fairly high register, then develop in single notes or 5-tone scale patterns
      2) use lots of air — develop the sensation not an immediate "nice tone" response.
   b. "Bounce" into the upper register — on a major triad, develop a rapid 1-3-5 response, with "lift into" and accent on the 5. (Use the vowel "oo" and sometimes "ee".)
   c. Whistle register/the falsetto:
      1) go above the break and work single notes with the men — use "oo".

2) go above the regular singing register and make a single-noted sound that is similar to a "whistle". (This is really the same vocal response that the men have in falsetto — what is left of the voice since it made its vocal change.)
3) CAUTION — the throat may close easily here. Work with care and work only with the proper sound response.

5. Mutation — Coordination of the Registers:
   a. Emphasize the use of the "oo" vowel.
   b. Work from one register "across" the break into the next register.
   c. Develop full awareness of the sensations and sounds!
   d. Use "oo" — major chord ascending; dominant 7th descending.
   e. Use "ee" for false/whistle into mid.
   f. Use "ah" chest into mid.
   g. Develop a quality of sound on a comfortable pitch and work to establish this same quality throughout the voice range.
   h. Discuss and experiment with the larynx position.

6. Tune Your Choir:
   a. Build major chords:
      1) voice from the root to the octave, octave to 5th, 5th to 3rd (always try to sound or voice the chord from the bottom)
      2) double lower octave, when possible
      3) change the vowels
      4) work with "m" "n" to lead-into vowels; and with "t" "d" to establish a proper release.
   b. Expand into minor chords (move by semitones).
   c. Develop major 2nd-7th intervals. (Teach as inversions of intervals.)
   d. Work on attacks / releases constantly. (Encourage a physical movement with hand gesture to get proper vocal response.)

7. General Vocal Exercising Comments:
   a. "Lift" (buoy-up) the sound ("hook-up" — "tuck-under", etc.).
   b. Dilated throat — space in the upper pharyngal area (openness — lift the palate — relax the tongue).
   c. "Direction of sound" — flow "toward and away-from" a great phrasing!
   d. Shape the mouth to encourage the vowel sound desired — but *Sing the vowel!*
   e. No head motion is necessary!
   f. "Sip" the air / "Blow" the tone!

8. Comments:
   a. Work each day (rehearsal) — work correctly and regularly!
   b. Listen! (Hear what is happening, not just what you want to hear!)
   c. Establish a "mold" of sound or a basic *sound* that you wish to rehearse or continue to "shape".

d. Teach *energy* in each rehearsal! (Be alive with energy!)
(You cannot sell what you yourself do not believe in!)

e. Be patient: Some days the sound may be there in 8-10 minutes; in other days it will not develop in even half an hour.

f. Build the voice!

Teacher Reference Books — Choral Music

Arkis & Schuman. *THE CHORAL SINGER.* 2 vols. Fischer.
Designed to develop sight singing and to increase knowledge of music theory. Rhythmic and tonal patterns, two clefs, modulations, solfegge, style and chromaticism.

Ashford. *A PROGRAMED INTRODUCTION TO THE FUNDAMENTALS OF MUSIC.* Wm. C. Brown.
Comprehensive programmed theory text presented in small units with provision for immediate feedback.

Barber, Joyce et al. *ABC CHORAL ART SERIES.* 4 Vols. American Book Company.
Teacher guide accompanies the series. Volume I-IV SATB, records available. Vol. I — Rehearsal, Intervals, Rhythm, Melody, Harmony, Colour and Symbols. Vol. II — Comparative Styles of Renaissance, Baroque, Classic, Romantic, 20th Century. Vol. III — Physiology of sound production, Rhythm, Melody, Harmony, Texture, Form, Design, Colour Timbre. Vol. IV — Music 15th-20th Century, Synoptic table, Bibliography, Indexes.

Benward & Seagrove. *PRACTICAL BEGINNING THEORY.* Wm. C. Brown.
A source of reference and examples for properties of sound, theory, intervals, rhythm, melody and harmony. Sight and ear exercises.

Benward. *WORKBOOK IN ADVANCED EAR TRAINING.* Wm. C. Brown.
Very comprehensive, sequential ear training book that deals with all aspects of music including contemporary sound.

Benward. *SIGHTSINGING COMPLETE.* Wm C. Brown.
1360 graded and progressive sightsinging exercises and 87 compositions. Systems include moveable *doh*, letter names and neutral syllables. Examples develop an understanding of style, form, analysis, musicianship and tonalities.

Berger. *ELEMENTS OF CHORAL PERFORMANCE.* Sam Fox.
Designed to teach musical notation to beginners. Contains 100 graded examples so theory can be put to immediate use.

Boyd. *TEACHING CHORAL SIGHT READING.* Parker Publishing.
A step-by-step approach at every grade level.

Christy. *EXPRESSIVE SINGING.* 2 vols. Wm. C. Brown.
Vol. I contains guidance, technical principles, exercises and basics of interpretation. Vol. II contains pedagogy, production theory, technic, style and interpretation, some repertoire and principles of accompaniment at advanced levels.

Decker & Herford, Ed. *CHORAL CONDUCTING: A SYMPOSIUM.* Prentice-Hall.
A thorough examination of all aspects of choral training. Numerous theories of tone and diction, rehearsal techniques, choral musicology, 20th Century repertoire, score preparation.

Denes & Pinson. *THE SPEECH CHAIN.* Doubleday.
Reference on the physics and biology of spoken language. Introduction to anatomy, physiology, physics, psychology and linguistics. Spoken communication can be directly related to music composition; as well as production for instrumentalists and singers. Precise and clear diagrams on anatomy.

Ericson et al. *CHORAL CONDUCTING.* Walton Music.
Problems and techniques of conducting with specific examples.

Green & Pooler. *SOUND AND SYMBOL.* Pro Art.
Theory book including increased musical understanding to aid in expressive performance.

Greene. *THE NEW VOICE, HOW TO SING AND SPEAK PROPERLY.* London: Chappell Music.
Comprehensive information on vocal production.

Hegyi. *SOLFEGE ACCORDING TO THE KODALY CONCEPT.* Kodaly Pedagogical Institute.
Complete manual of the Kodaly principles with specific examples.

Hill & Searight. *STUDY OUTLINE AND WORKBOOK IN THE ELEMENTS OF MUSIC.* Wm. C. Brown.
Comprehensive theory workbook of musical elements.

Hill & Searight. *ELEMENTS OF MUSIC.* Wm. C. Brown.
Basic theory text, comprehensive exercises for student use in choral music.

Jipson. *THE HIGH SCHOOL VOCAL MUSIC PROGRAM.* Parker Publishing.
Step by step guide to organizing a secondary music program. Detailed instructions on developing vocal concepts and skills.

Klein & Schjeide. *SINGING TECHNIQUES.* National Music.
Complete pedagogy with practical exercises to develop resonance and vowel formation.

Kodaly. *FIFTEEN TWO-PART EXERCISES.* Boosey & Hawkes.
A progressive course in two part singing.

Kodaly. *LET US SING CORRECTLY.* Boosey & Hawkes.
Designed to produce good intonation with sight reading.

Kodaly. *333 EXERCISES.* Boosey & Hawkes.
Exercises related to voice production and sight reading techniques.

Lamb. *CHORAL TECHNIQUES.* Wm. C. Brown.
Detailed description of rehearsal techniques, conducting techniques, organization and management, and selection of repertoire and programs.

Landecker. *CREATIVE MUSIC THEORY.* Allyn and Bacon.
Music theory book with musical excerpts to develop notation, sight reading, rhythms, intervals, key concepts and harmony.

Niblock & Hutcheson. *MUSIC FOR THE HIGH SCHOOL CHORUS.* Allyn and Bacon.
Extensive examples of choral music from Medieval to contemporary. Each selection provides an explanation. Generally SATB.

Peters & Yoder. *MASTER THEORY SERIES, BOOKS 1, 2, 3.* Kjos.
Series of workbooks containing exercises to develop a knowledge of musical rudiments.

Red. *CHORAL SOUNDS, INTERMEDIATE CHORUS 1 & 2.* Holt, Rinehart and Winston.
Choral selections in 2, 3 and 4 parts ranging from early to modern eras. Sections on theory, posture, breath control, diction and intonation. Notes on interpretation and choral technique for each selection.

Red. *CHORAL SOUNDS, ADVANCED CHORUS BOOKS 1 and 2.* Holt, Rinehart and Winston.
A variety of fairly difficult selections. Book 1 contains style and interpretation of contemporary music.

Reimer, et al. *MUSIC FOR CHORUS, BOOKS 1, 2, 3, 4.* Silver Burdett.
A series of modules that are developmental in difficulty. Recordings available. Range charts for each selection.

Robinson & Winold. *THE CHORAL EXPERIENCE.* Harpers.
Very comprehensive book detailing the historical choral experience, rehearsal techniques, performance, musicianship and conducting techniques.

Schirmer, Ed. *FIVE CENTURIES OF CHORAL MUSIC.* Schirmer.
Collection of choral music representing major styles and periods from Dowland to Barber.

Stanton. *THE DYNAMIC CHORAL CONDUCTOR.* Shawnee Press.
Discuss choral tone, rehearsal devices and choosing repertoire.

Staples. *LET'S SING PARTS.* Mills.
A traditional collection for SAB. Provides some useful strategies for part singing. The baritones usually have the tune or a simple bass part.

Tait. *CHORAL PERFORMANCE, ZONE 5 SERIES: A, B, C, D.* Addison-Wesley.
A series designed for grades 9-12. Each book contains seven units: tone, melody, rhythm, harmony, texture, tonality and form. Units contain objectives and evaluative criteria. Selections encompass early to modern choral works.

Wilson. *ARTISTIC CHORAL SINGING.* Schirmer.
Styles of choral literature, interpretation, conducting techniques, vocal training and lists of choral collections and recordings.

Zaninelli. *HEARING AND SINGING.* Shawnee Press.
A pamphlet to develop the ability to hear pitch and intervals and to sing them. Presupposes a visual understanding of notation and develops a vocabulary of intervals.

Teacher Reference Books — Vocal Jazz Ensembles

Anderson. *THE JAZZ AND SHOW CHOIR HANDBOOK.* Hinshaw Music.

Comprehensive reference book dealing with all aspects of Vocal Jazz.

Konowitz. *VOCAL IMPROVISATION METHOD.* Alfred Publishing.

Develops a vocabulary of jazz riffs, scat singing and jazz inflections to enable students to improvise freely.

Kysar et al. *VOCAL JAZZ CONCEPTS.* Hinshaw Music.

Instructions on vocal jazz arranging, the rhythm section, ornamentation, improvisation and a list of references.

Plank. *JAZZ CHOIR WARM-UPS.* Aberdeen Music.

Vocalizes using the jazz idiom which include sound control, intonation, intervals, chord progressions and diction.

Shaw. *WARM-UPS FOR JAZZ AND SHOW CHOIRS.* Kirby.

Vocalizes applicable to jazz techniques and voicings.

Shaw. *VOCAL JAZZ STYLE PAK.* Hal Leonard.

Pak includes cassette, 20 student sheets and teacher guide. Basic jazz styles and inflections as well as pertinent examples.

Spera. *JAZZ IMPROVISATION — BLUES AND BASIC LEARNING UNLIMITED.* Hal Leonard.

Basic improvisation techniques in making chord changes presented sequentially. Treble Clef.

Vandre. *SIGHT READING FUN FOR S.A.B.* Books 1-4. Belwin-Mills.

Collection of part songs to develop sight reading skills.

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Learning Outcomes and Content for Strings

By the end of Strings 12 the student should have facility in the following Learning Outcomes:

Learning Outcomes	**Content**
• TECHNICAL COMPETENCY The student should be able to display competency with the left hand.	• secure intonation • major and minor scales and related arpeggios • first through third position • vibrato • double-stopping (3rds, 6ths, 5ths, octaves) • chording • chromatic scales
• The student should be able to display competency with the right hand.	• detaché • martelé • spiccato • grand martelé • pizzicato • rhythmic slurring and detaché combinations • con sordino • senza sordino
• ARTICULATION The student should be able to demonstrate and apply articulation techniques.	• staccato • attack • accent • release • tenuto
• THEORY The student should be able to understand the symbols and technical terms of music and display competency in their application.	• dynamics • tempo indications • accidentals and enharmonic tones • syncopation • phrasing • balance • simple, compound and irregular metres • modes • interval study in varying applications both vocally and with the instrument

Learning Outcomes	Content
• THEORY *(continued)*	• chordal construction and balance • transposition • writing from dictation • music terminology • notation systems • ornamentation
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform works of representative composers of instrumental music.	• Medieval (de la Halle, Machaut) • Renaissance (Gabrieli, Tallis) • Baroque (J. S. Bach, Handel, Vivaldi) • Classical (Beethoven, Haydn, Mozart) • Romantic (Mendelssohn, Rossini, Tchaikovsky) • Twentieth Century (Samuel Applebaum, Philip Gordon, Paul Herfurth)
• FORM The student should be able to interpret and analyze string music.	• statement • repetition • contrast • phrases • sentences • binary • ternary • theme and variations • rondo • suite • prelude and fugue • sonata-allegro • free form
• STYLE The student should be able to demonstrate, interpret and understand orchestral literature.	• symphony • ballet • musical • film music • transcriptions
• COMPOSITION The student should create short original works for voices and/or instruments using traditional and contemporary composition techniques.	• round/canon/rondo • binary/ternary • theme and variations • free form

Learning Outcomes	Content
• ORCHESTRATION The student should be able to write and orchestrate simple homophonic compositions for string quartet or small string ensembles. The student should be able to understand and appreciate the instruments comprising the symphony orchestra.	• hymns • chorale preludes
• CONDUCTING The student should be able to understand and demonstrate simple conducting patterns in selected metres.	• simple, compound and irregular metres • basic conducting techniques (dynamics, cueing, etc.) • conducting ensemble rehearsals through score reading and stylistic interpretation
• MAINTENANCE The student should be able to keep a string instrument in suitable playing condition and perform minor adjustments.	• changing of strings • installing fine tuning adjusters • aligning the bridge • adjusting tuning pegs
• INSTRUMENTATION The student should be able to understand and appreciate the voicing of instrumental ensembles.	• symphony orchestra • symphonic, concert or military band • wind ensemble • jazz ensemble
• SIGHT READING The student should be able to demonstrate sight reading skills both vocally and instrumentally.	• rhythm patterns • melodic line parts in unison and in harmony
• EAR TRAINING The student should be able to demonstrate skills in ear training and aural dictation.	• melodic and harmonic intervals • melodic and harmonic chords • rhythmic, melodic and harmonic dictation • transposition

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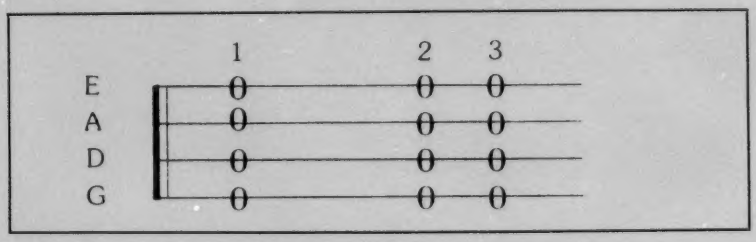
Introductory Level Strings — Sample Outline

UNIT 1

Purpose: To introduce string playing through demonstrations and practical applications illustrating proper positioning of the violin (viola, cello or bass) and the use of the bow across open strings.

UNIT 2

Purpose: To introduce proper positioning of the fingers on the fingerboard, stressing the importance of the *left hand thumb* and *first finger positions*.



UNIT 3

Purpose: To introduce the G, D and A major scales using the above pattern.

UNIT 4

Purpose: To introduce the basics of music reading.

To practise simple rhythm patterns.

UNIT 5

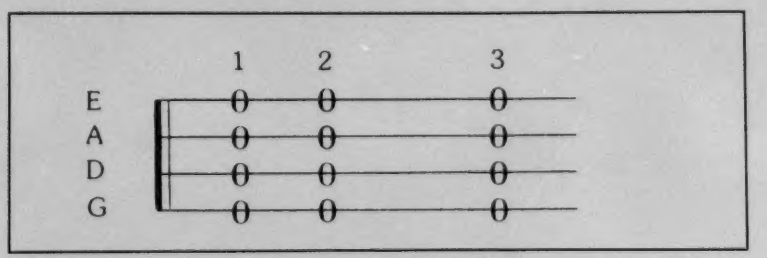
Purpose: To practise simple tunes using the first — second, third finger patterns.

UNIT 6

Purpose: To review all material.

UNIT 7

Purpose: To introduce a new finger pattern consisting of first, second — third finger (low second finger next to first).



To practise simple tunes using this finger pattern.

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UNIT 8

Purpose: To introduce use of the fourth finger in the place of the open string.

UNIT 9

Purpose: To review all scales, two notes to a bow.

To introduce the relationship between finger patterns and flats, sharps and natural signs.

UNIT 10

Purpose: To review all material previously learned.

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Introductory Level Strings — Sample Unit

(Refer to Sample Outline Unit 1, p. 132)

Purpose

To introduce string playing through demonstrations and practical applications illustrating proper positioning of the violin (viola, cello or bass) and the use of the bow across open strings.

Materials

Full length mirror
Piano and bench

Suggested References

Applebaum. *String Builder Parts I and II.* Belwin-Mills.

Matesky & Womack. *Learn to Play a String Instrument: Parts I and II.* Alfred Music.

Strategies

1. Hand the student a rolled method book and when it is grasped turn the hand over. This illustrates the general position for holding the bow without squeezing it.
2. Have students consult a string method book for correct positioning of the right hand. Emphasize differences in holding the violin, cello and bass bows.
3. A demonstration of the correct position for holding the instrument could follow.
4. With the student stroking the A string with the bow, point out that the bow should contact the string between the bridge and fingerboard approximately 15 mm from the end of the fingerboard.
5. Have the student stroke the string with the bow "down" (⊓) and "up" (V). Strive for use of the full bow and free motion of the arm and wrist. Ensure that the bow is drawn parallel to the bridge.
6. To give some tonal support play the A major chord on the piano.
7. Repeat strategies 4, 5 and 6 using the D, G and E strings.

Assignment

In front of a mirror, practise long free bowing across open strings using the correct position.

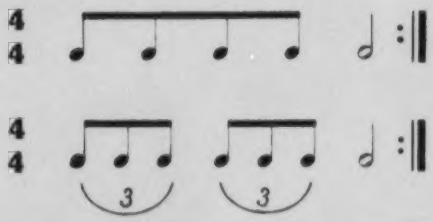
Intermediate Level Strings — Sample Outline

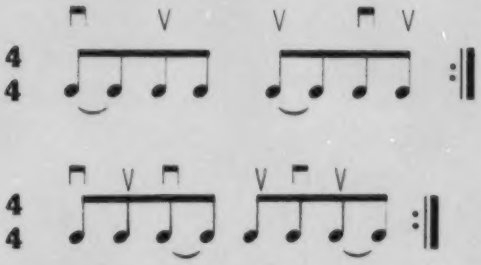
UNIT 1

Purpose: To practise the C, G, D, F and B-flat major scales. Emphasize the correct use of the left hand.

To apply the following rhythm and bowing patterns to scales, studies and pieces:

Rhythm Patterns



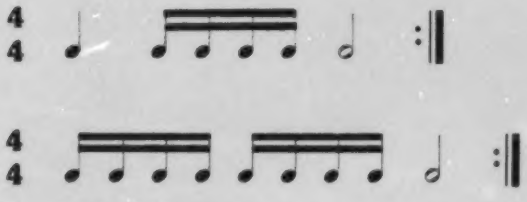
Bowing Patterns

UNIT 2

Purpose: To practise the A major scale.

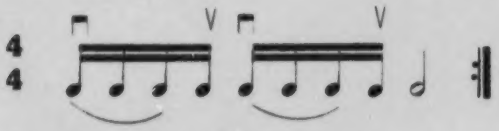
To apply bowing patterns.

To review previously learned scales.

Rhythm Patterns



Bowing Pattern



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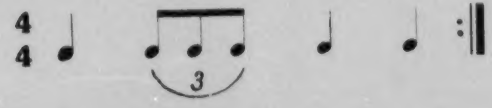
UNIT 3
Purpose: To practise the A-flat major scale emphasizing tone quality.

UNIT 4
Purpose: To apply syncopated rhythm patterns to all previously learned scales.

Rhythm Patterns

UNIT 5
Purpose: To practise major scales emphasizing the correct use of the left fingers and right bow arm using:

Rhythm Patterns

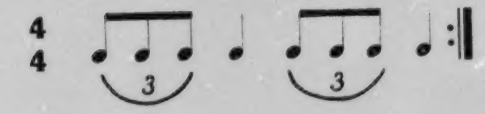


UNIT 6
Purpose: To demonstrate detaché bowing on major scales.

UNIT 7
Purpose: To review rhythm and bowing patterns.

To practise orchestral music using previously learned keys, rhythm and bowing patterns:

Rhythm Patterns



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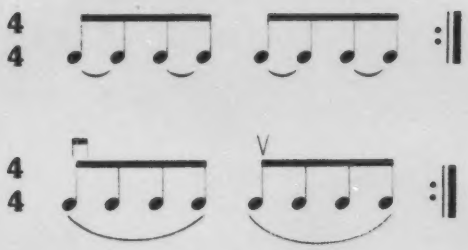
Bowing Patterns



UNIT 8

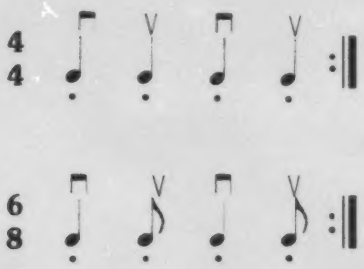
Purpose: To practise major scales using the grand martelé style of bowing in quarter notes.

To introduce and apply the $\frac{6}{8}$ time signature to bowing patterns.

UNIT 9

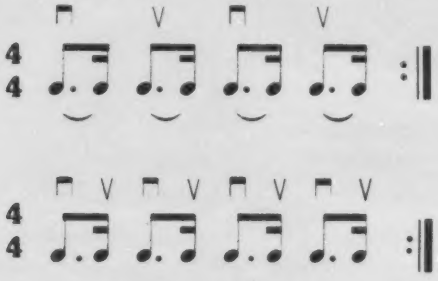
Purpose: To practise suitable pieces using martelé and detaché bowings.

Bowing Patterns



UNIT 10

Purpose: To practise major scales using various slurring and bowing combinations.

Rhythm Patterns

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Intermediate Level Strings — Sample Unit

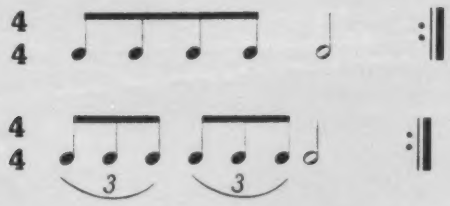
(Refer to Sample Outline Unit 1, p. 135)

Purpose

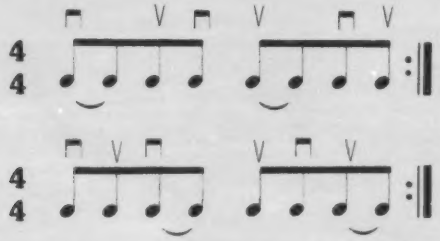
To practise the C, G, D, F and B-flat major scales. Emphasize the correct use of the lefthand.

To apply the following rhythm and bowing patterns to scales, studies and pieces:

Rhythm Patterns



Bowing Patterns



Materials

(Refer to Sample Unit p. 134)

Suggested Reference

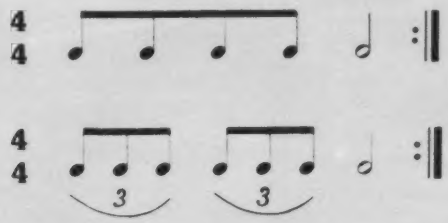
Matesky & Womack: *Learn to Play a Stringed Instrument*, Part III. Alfred Music.

Strategies

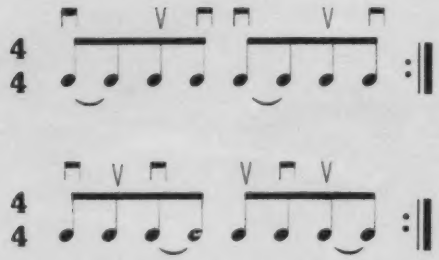
1. Encourage students to concentrate on achieving secure intonation by practising the C, G, D, F and B-flat major scales, using whole, half and quarter notes.

2. Apply the scales to rhythm and bowing patterns:

Rhythm Patterns



Bowing Patterns



3. Apply the above patterns to short studies and melodic pieces using a single melody line accompanied by piano.
4. Rehearse suitable string compositions.

NOTE: Some appropriate selections may also be found in *Building Technique With Beautiful Music, Orchestra Folio* and *Junior Philharmonic For Young Orchestra.*

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Senior Level Strings — Sample Outline

UNIT 1

Purpose: To review the B-flat major scale and apply rhythm patterns.

To emphasize string intonation by playing slow, homophonic compositions.

To practise pieces using previously studied rhythm patterns.

UNIT 2

Purpose: To review the C, F, and E-flat major scales applying bowing and rhythm patterns.

To practise pieces using previously studied bowing patterns.

UNIT 3

Purpose: To review the G and D major scales applying rhythm and bowing patterns.

To practise tuning studies with the entire ensemble.

To discuss, listen to and rehearse compositions using the "Theme and Variation" form.

UNIT 4

Purpose: To practise in thirds the A-flat and A major scales using several bowing patterns.

To practise rhythm exercises that encourage independence in counting.

UNIT 5

Purpose: To review major scales applying various bowing and rhythm patterns.

To discuss, listen to and rehearse chorales in chorale preludes.

UNIT 6

Purpose: To introduce minor scales.

To practise chorales in minor keys.

To practise exercises in higher positions.

UNIT 7

Purpose: To review chromatic scales.

To apply rhythm patterns to major, minor and chromatic scale.

To practise alternate fingerings.

To discuss, listen to and rehearse the overture.

UNIT 8

Purpose: To practise major scales in intervals of a third, fourth, fifth and octave.

To practise selected rhythm exercises.

To review the musical forms of March, Overture, Theme and Variation.

UNIT 9

Purpose: To study and perform suitable Canadian music literature.

UNIT 10

Purpose: To perform a well-balanced program of orchestral music.

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Senior Level Strings — Sample Unit

(Refer to Sample Outline Unit 1, p. 140)

Purpose

To review the B-flat major scale and apply rhythm patterns.

To emphasize string intonation by playing slow, homophonic compositions.

To practise pieces using previously studied rhythm patterns.

Materials

Record player

Suggested References

Isaac & Webber. *Orchestra Rehearsal Fundamentals.* Belwin-Mills.

Farago. *Westbury String Orchestra Folio.* Pro Art.

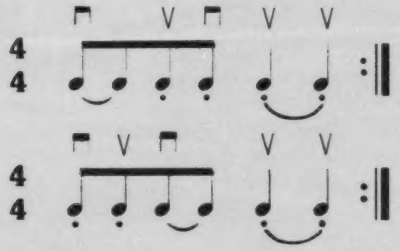
Isaac. *Concert Hall.* Belwin-Mills.

Fussell. *Exercises for Ensemble Drill.* Belwin-Mills.

Strategies

1. Practise the B-flat major scale using the following bowing (strings) pattern:

   Strings

   Strings must achieve a stop in both the bow and in the sound when playing "staccato" quarter notes.

2. Encourage students to concentrate on achieving good intonation. Suitable selections may be found in *Orchestra Rehearsal Fundamentals* and *Exercises for Ensemble Drill.* Emphasize the importance of listening to achieve secure intonation and balance.

3. In working on rhythmic studies, either in unison or in parts, choose suitable selections. These could include "Fun With Tunes" or "Krazy Kounting" in *Orchestra Fundamentals*. The percussion section should reinforce the rhythms played.
4. When rehearsing pieces, string players should, at the outset, play the examples detaché; once the intonation is secure, slurs may be added.
5. Practise homophonic compositions emphasizing secure intonation. Suitable selections include "The Thanksgiving Hymn" and the "St. Anthony Chorale" in *String Orchestra Folio*.

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Learning Outcomes and Content for Strings, Fretted Instruments — Guitar

By the end of Strings 12, Fretted Instruments — Guitar the student should have facility in the following Learning Outcomes:

Learning Outcomes	**Content**
• TECHNICAL COMPETENCY The student should be able to display competency in chord, note and tablature playing.	CHORD PLAYING • all open chords • bar chords in the following shapes: E, E_7, Em, A, A_7, Am • extended chords: maj7ths, m7ths, 9ths, 6ths, m6ths • refinement of tone and clarity on all chords using stroke patterns • standard circle of fifths NOTE PLAYING • Right hand — rest stroke with fingers and free stroke with thumb • simultaneous use of the above two strokes • simultaneous use of fingers and thumb both free stroke • Left hand — slurring techniques. major and minor scales, one octave only in 1st and 2nd position • notes in 1st, 2nd, 4th, 5th, 7th and 9th positions
• THEORY The student should be able to understand the symbols and technical terms of music and display competency in their application.	• dynamics • tempo indications • accidentals and enharmonic tones • syncopation • balance • simple, compound and irregular metres • phrasing • modes

Learning Outcomes	Content
	• interval study in varying applications both vocal and instrumental • chordal construction and use of the circle of fifths progression in chord playing • transposition • writing from dictation • music terminology • notation systems
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform works of representative composers for fretted instruments.	• Pre-Baroque (J. Dowland, L. Milan) • Baroque (J. S. Bach, G. Sanz) • Classical (F. Sor, M. Carcassi, F. Carulli, M. Giuliani) • Romantic (F. Tárrega Eixea) • Twentieth Century (M. Ponce, H. Villa-Lobos)
• FORM The student should be able to interpret and analyze the structure of music.	• statement • repetition • contrast • phrases • sentences
• STYLE The student should listen to and analyze the different styles of guitar playing.	• blues • folk • country and western • jazz • flamenco • classical • rock • Latin
• COMPOSITION The student should create short original works for voices and/or instruments using traditional and contemporary composition techniques.	• round/canon/rondo • binary/ternary • theme and variations • free form

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Learning Outcomes	Content
• MAINTENANCE The student should be able to maintain a guitar in suitable playing condition and perform minor adjustments.	• changing strings, both steel and nylon • adjustment of guitar action • adjustment of machine heads • tuning the guitar
• SIGHT READING The student should be able to demonstrate sight reading skills in both chord and note playing.	• rhythm patterns • chord progressions • melodic lines
• EAR TRAINING The student should be able to demonstrate ear training skills.	• melodic and harmonic intervals • melodic and harmonic rhythm dictation • melodic and harmonic chords

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Introductory Level Guitar — Sample Outline

UNIT 1

Purpose: To introduce the correct posture, holding position, left and right hand positions through demonstration and participation.

To introduce the chord diagram using the D chord.

To demonstrate the desired clarity of sound in chord playing.

UNIT 2

Purpose: To introduce the basics of music reading.

To introduce and demonstrate the use of the right hand fingers' rest stroke in melodic playing using the natural notes, first position on the first, second and third string.

To demonstrate the difference in sound between rest stroke and free stroke.

UNIT 3

Purpose: To review the D chord.

To introduce the A_7 chord.

To strum a steady accompaniment to simple one and two chord songs.

To review note playing using rest stroke with right hand fingers.

UNIT 4

Purpose: To introduce the G chord.

To play and sing two and three chord songs in D major emphasizing the importance of maintaining a steady rhythm.

To practise the natural note in 1st position on the top three strings using simple melodies.

UNIT 5

Purpose: To introduce rhythm notation.

To emphasize the importance of a *steady* rhythm accompaniment and fluent chord changing through exercises in rhythm notation and simple two and three chord songs.

UNIT 6

Purpose: To introduce the IIm chord in D major (i.e., Em).

To play and sing songs in D major which use the Em chord.

To review right hand rest stroke techniques and the basics of note reading using simple melodies.

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UNIT 7

Purpose: To introduce the primary chords in A major (i.e., A, E_7, D).

To introduce the concept of pivot and guide fingers to assist in changing from one chord to another.

To play and sing songs in A major.

UNIT 8

Purpose: To introduce new strumming techniques (e.g., up-strum, thumb-strum).

To practise songs in D major and A major which use a variety of strumming techniques.

To introduce the fifth-fret method of tuning the guitar.

UNIT 9

Purpose: To introduce the VIm, IIm, IV, V_7, I chords in G major.

To play and sing songs in G major.

To review the natural notes, first position, top 3 strings.

UNIT 10

Purpose: To introduce the primary chords in E major (i.e., E, B_7, A).

To play and sing songs in E major.

To review and practise all songs previously taught.

Introductory Level Guitar — Sample Unit

(Refer to Sample Outline Unit, p. 147)

Purpose

To introduce the correct posture, holding position, left and right hand positions through demonstration and participation.

To introduce the chord diagram using the D chord.

To demonstrate the desired clarity of sound in chord playing.

Materials

Chairs with no arms, preferably low with flat seats

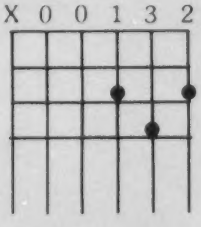
Guitars, properly tuned

Suggested Reference

Snyder. *Basic Instructor Guitar, Volume I.* Charles Hansen Music.

Strategies

1. An explanation and demonstration by the teacher of the correct posture, holding position and left and right hand positions could introduce this area of study.
2. Have students imitate the position.
3. An explanation of the chord diagram at the blackboard using the D chord as an example could follow.



4. Demonstrate the D chord and explain the importance of producing a clear sound from each individual string. (Remind students that the 6th string is not sounded when playing the D chord.)

5. Have students play a D chord and have them strike each individual string separately producing a clear sound.
6. While singing a simple round or one chord song, have students strum a steady rhythm on a D chord.

Assignment

Practise playing the D chord, checking to make sure every string produces a clear sound (except the 6th).

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Intermediate Level Guitar — Sample Outline

UNIT 1

Purpose: To review correct posture and holding position for guitar playing.

To review correct hand positions.

To review open chords by playing and singing songs using these chords.

UNIT 2

Purpose: To introduce songs requiring greater facility and speed in chord changing.

To review right hand rest stroke techniques and basic note reading through simple melodies using natural notes, first position top 3 strings.

To demonstrate the proper method for changing strings.

UNIT 3

Purpose: To introduce the right hand thumb free stroke technique through demonstration and participation.

To introduce the natural notes, first position on the fourth, fifth and sixth strings.

UNIT 4

Purpose: To introduce the techniques of bar chord playing through the use of the F chord.

To introduce the chords in C major with emphasis on the F chord as the first bar chord.

To practise songs requiring a change to and from the F chord.

UNIT 5

Purpose: To review the right hand thumb free stroke techniques and the natural notes, first position, on the fourth, fifth and sixth strings.

To introduce pieces using right hand fingers rest stroke (melody) alternating with the thumb free stroke (accompaniment).

NOTE: Preludes 1 through 5 in Shearer's *Classical Guitar Technique Vol. 1* are suitable examples.

UNIT 6

Purpose: To review the techniques of bar chord playing.

To introduce the concept of the moveable E chord shape in bar chord playing.

To play and sing songs using bar chords of the E chord shape (other than the F chord).

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UNIT 7

Purpose: To introduce the concept of the moveable E_7 and Em chord shapes.

To play and sing songs using bar chords of the E_7 and Em chord shapes.

To review all the natural notes playable in first position (all six strings).

UNIT 8

Purpose: To review and practise right hand techniques.

To perform suitable pieces (solos and/or ensembles) which demonstrate techniques previously learned.

UNIT 9

Purpose: To introduce the concept of the moveable A, A_7, Am bar chord shapes.

To play and sing songs using bar chords of the A, A_7, Am chord shapes.

UNIT 10

Purpose: To review all techniques previously learned — both chord playing and note reading.

To listen to recordings of guitar playing in various styles and to discuss how the techniques learned in class are applied by various professional guitarists.

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Intermediate Level Guitar — Sample Unit

(Refer to Sample Outline Unit 3, p. 151)

Purpose

To introduce the right hand thumb free stroke technique through demonstration and participation.

To introduce the natural notes, first position, on the fourth, fifth and sixth strings.

Materials

Refer to Introductory Level Guitar — Sample Unit pp.149-150.

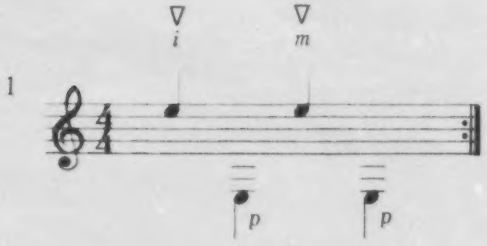
Suggested Reference

Shearer, Aaron. *Classic Guitar Technique.* Belwin-Mills.

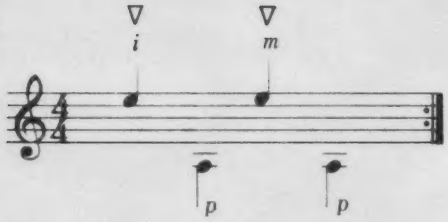
Strategies

1. Demonstrate right hand rest stroke fingers and free stroke thumb.
2. Have students play loud clear rest strokes on the first string; (always alternate fingers) then without moving the right hand, let the fingers rest on the first string while the thumb plays free stroke notes on the sixth string.

   NOTE: The thumb should strike only the sixth string and should not rest on any string after the string is sounded.
3. Have students practise exercises using thumb free strokes alternating with fingers' rest stroke. Point out that the right hand must remain still at all times.

   For example:

Repeat many times

153

2

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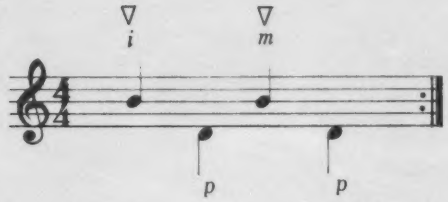
Repeat
many
times

4. The introduction of the natural notes, first position on the fourth, fifth and sixth strings with suitable exercises and pieces will assist students in learning both the notes and the correct thumb free stroke technique.

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Senior Level Guitar — Sample Outline

UNIT 1

Purpose: To review the use of the right hand fingers' rest stroke using exercises with the natural notes, in first position, on first, second and third strings.

UNIT 2

Purpose: To review the use of the right hand thumb free stroke using exercises with the natural notes, in first position, on fourth, fifth and sixth strings.

To introduce tablature reading using melodic exercises and simple pieces.

UNIT 3

Purpose: To review pieces that use right hand fingers' rest stroke alternating with right hand thumb free stroke.

UNIT 4

Purpose: To introduce sharps, flats and key signatures using first position exercises only.

To practise ensemble playing using first position pieces with various key signatures.

UNIT 5

Purpose: To introduce the techniques of simultaneous note playing with right hand fingers' rest stroke and thumb free stroke.

UNIT 6

Purpose: To introduce the second position notes with appropriate scale exercises and pieces.

UNIT 7

Purpose: To introduce the fourth position notes with appropriate scale exercises and pieces.

UNIT 8

Purpose: To introduce the fifth position notes with appropriate scale exercises and pieces.

UNIT 9

Purpose: To introduce the seventh position notes with appropriate scale exercises and pieces.

UNIT 10

Purpose: To introduce the ninth position notes with appropriate scale exercises and pieces.

To review solo playing techniques using notes and tablature.

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Senior Level Guitar — Sample Unit

(Refer to Sample Outline Unit 5, p. 155)

Purpose

To introduce the techniques of simultaneous note playing with right hand fingers' rest stroke and thumb free stroke.

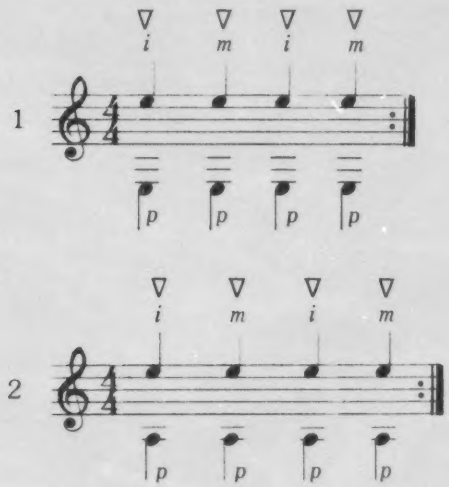
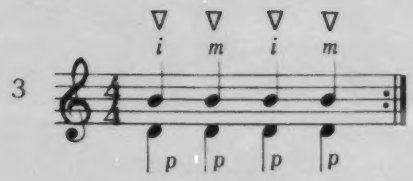
Materials

Refer to Introductory Level Guitar — Sample Unit pp.149-150.

Suggested Reference

Shearer. *Classic Guitar Technique: Vol. I.* Belwin-Mills.

Strategies

1. The teacher could review and demonstrate the fingers' rest stroke technique of the right hand.
2. Review and demonstrate the thumb free stroke technique of the right hand, emphasizing the importance of maintaining the same right hand position for both techniques.
3. Have students practice both of the above techniques while carefully checking students' right hand position.
4. Using the exercises below, in the order presented, have students practise the simultaneous use of the techniques in Steps 1 and 2:

156

5. Emphasize: "FINGERS MUST PLAY REST STROKE."
6. Practise simple two part pieces using the above techniques.
   Classical Guitar Technique, pp. 51-53 includes suitable examples.

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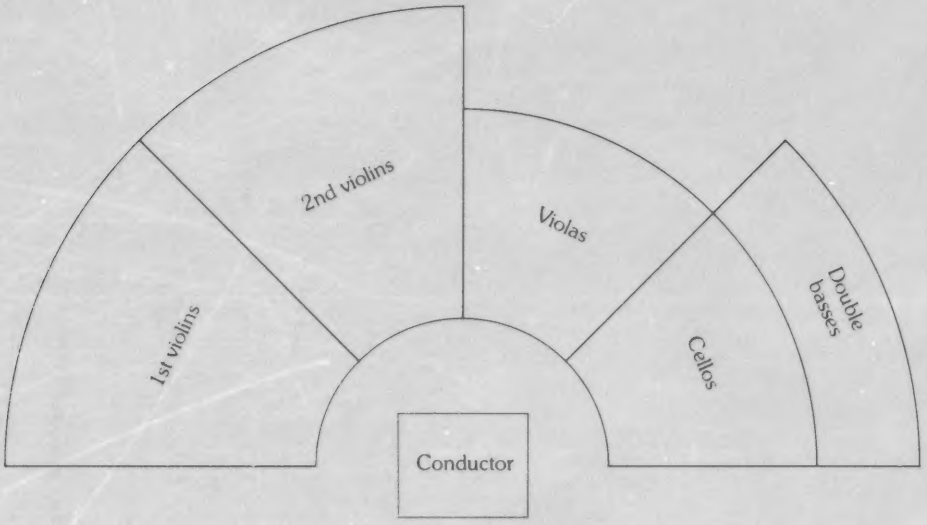
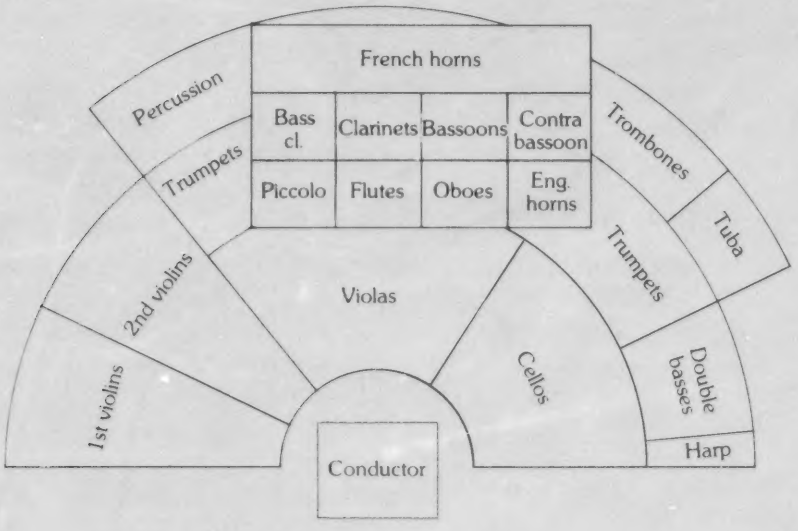
Strings
Additional Resources

Suggested Seating Plans

STRING ORCHESTRA



FULL ORCHESTRA



Preparation of String Instruments

This section is specifically for those string teachers who do not have immediate access to a string repairman. Instruments that arrive directly from a retailer have not been properly set up. A string teacher is therefore responsible for the correct installation of the fine tuning adjusters, the proper alignment of the bridge, etc. The suggestions below should assist string instructors.

1. Proper Strings

a) High quality metal wrapped strings are far superior to aluminum wound gut strings because they have less tendency to break and last much longer.

b) Some suggested strings:
Thomastik strings sold in full size only
Supersensitive strings sold for violin and viola in one quarter, one half, three quarter and full size
Wondertone strings sold in full size only

2. String Height

a) String height is rather significant as an instrument with strings set too high on the fingerboard will be more difficult to play. Strings set too low generally conflict with the fingerboard.

b) Some suggested string heights measured from the bridge end of the fingerboard:

Violin	E 2.5 mm	G 4 mm
Viola	A 3 mm	C 4.5 mm
Cello	A 4.5 mm	C 6.5 mm
Bass	G 9 mm	E 11 mm

3. Proper Bridge Placement

a) The curvature of the bridge is vitally important for the instrument's correct operation. Therefore, be certain that the curvature of bridge is in agreement with the height of the strings on the instrument.

b) Proper placement is important for resonance for the violin.
The right foot of the bridge should therefore be placed 7.5-8 mm in front (towards the scroll) of the soundpost.

4. Fine Tuning Adjusters

Instruments should have at least two micromatic tuners on the E and A strings. Adjusters on all four strings may help the beginning string teacher.

5. Tuning Pegs

a) Tuning pegs are shaped similar to screws. All pegs (with the exception of machine heads on cello and double-bass) are held in place by an inward pressure as they are turned in the peg box.

b) Two common problems in using pegs are:

Loose Pegs: this can be corrected by applying chalk to the shaft of the peg.

Tight Pegs: this can be corrected by lubricating the shaft with a graphite pencil.

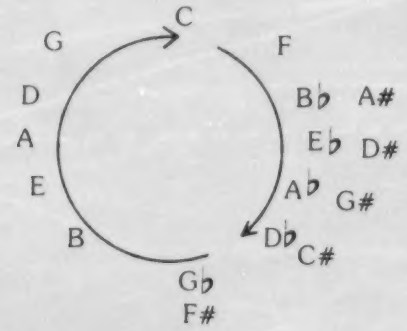
6. Setting and Placement of Soundposts

It is recommended that the instructor have a repairman set and place the soundpost. In some districts, however, the string instructor may have to make this adjustment. It is therefore suggested that each school have a soundpost setter available. A slight adjustment or repositioning of the soundpost may be made first by loosening the tension on the strings and then resetting the soundpost in the proper location. During school break, instruments should be sent to a repairshop to ensure that the soundpost is positioned correctly.

Glossary of Terms — Guitar

ACTION: The height of the strings over the fingerboard.

CIRCLE OF FIFTHS:



LEFT HAND SYMBOLS: Fingers — 1 (index), 2 (middle), 3 (ring), 4 (little).

Roman Numerals — fret position of the 1st finger.

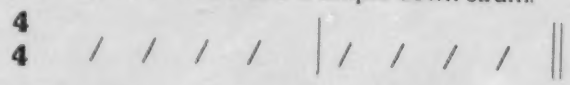
Circled numbers or letters indicate the string to be used.

OPEN CHORDS: D, A_7, G, A, E_7, D_7, C, E, B_7, C, G_7, Em, Am, Dm.

PIVOT AND GUIDE FINGERS: A *pivot finger* is one which remains stationary while other fingers move to form new notes.

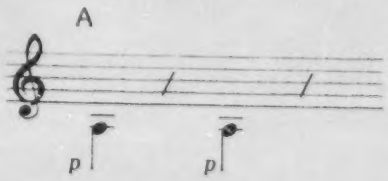
A *guide finger* does not entirely leave the string when moving up or down to a new note.

RHYTHM NOTATION: The slanted lines indicate a simple down strum.



RIGHT HAND SYMBOLS: p — thumb, i — index or 1st finger, m — middle or 2nd finger, a — ring or 3rd finger

THUMB-STRUM:



REST STROKE SYMBOL: ▽

FREE STROKE SYMBOL: ◡

Teacher Reference Books — Strings

Applebaum. *STRING BUILDER: PART I.* Belwin-Mills.
Major keys limited to D, G, F and C major. Rhythmic consideration given only to quarter and eighth notes.

Applebaum. *STRING BUILDER: PART II.* Belwin-Mills.
Duets and instrumental ensemble selections, culminating in third position. Encompasses the keys of D, G, C and B-flat major.

Applebaum. *STRING BUILDER: PART III.* Belwin-Mills.
Continues with major scales and introduces minor scales. Basic bowings, include detaché, martelé, wrist-and-finger stroke and spiccato. Additional melodies for use within a string ensemble.

Applebaum. *BUILDING TECHNIQUE WITH BEAUTIFUL MUSIC: VOLS. I & II.* Belwin-Mills.
A practical student string method. Instrumentation includes: violin, viola, cello, bass and piano accompaniment. Major keys limited to G, D, C. F and B-flat major. Rhythmic involvement rather difficult.

Bachmann. *AN ENCYCLOPEDIA OF THE VIOLIN.* Da Capo.
Covers all aspects of the violin from its origins to its present position as the backbone of the symphony orchestra. Also describes hundreds of individual artists and ensembles.

Bookspan. *101 MASTERPIECES OF MUSIC AND THEIR COMPOSERS.* Dolphin.
Detailed description of over one hundred works designed to be used either with recordings or tapes. Annotated list of suitable recordings and tapes.

Burgan. *BASIC STRING REPAIRS.* Oxford.
Written to assist teachers with minor repairs and adjustments. Basic repairs include fitting pegs, sound posts, tail pins, tail gut and fixing and re-stringing a bow.

Donnington, Robert. *THE INSTRUMENTS OF MUSIC.* Methuen.
Describes the physical operation of musical instruments. Bowed, plucked and keyboard strings; flute, reed and lip instruments; the human voice; electric and pipe organs; percussion instruments.

Farago. *WESTBURY STRING ORCHESTRA FOLIO.* Pro Art.
Simple compositions arranged for string orchestra or string quartet. Contains optional third violin. Instrumentation includes: 1st violin, 2nd violin, 3rd violin, viola, cello, bass, piano, full score.

Forsblad. *JUNIOR PHILHARMONIC FOR YOUNG ORCHESTRAS.* Shawnee.
Compilation of orchestral music for very young, inexperienced string players. Selections are extremely musical, although simple in technical expectations.

Fussell. *EXERCISES FOR ENSEMBLE DRILL.* Belwin-Mills.
Warm-up book containing exercises, technical studies and rhythm drills for any size group.

Galamian. *PRINCIPLES OF VIOLIN PLAYING.* Prentice-Hall.
A treatise for violin teachers dealing with the techniques that must be handled by young string players. Suggestions on how to overcome problems related to these techniques.

Headington. *THE ORCHESTRA AND ITS INSTRUMENTS.* Bodley Head.
Student guide to the instruments of the modern symphony orchestra. Discussion of the conductor's role and information on the development of the orchestra.

Herfurth. *MUSIC FOR YOUNG ORCHESTRAS.* Carl Fischer.
Selection of compositions by famous composers transcribed for orchestra. All compositions arranged in keys favorable to the string players, and all parts, with the exception of the advanced violin, remain in first position. Wind and percussion parts are within the technical capabilities of the average young player.

Hill. *ANTONIO STRADIVARI: HIS LIFE AND WORK (1644-1737).* Dover.
Considered the most authoritative document on the life and work of Antonio Stradivari.

Hill. *THE SYMPHONY.* Pelican Books.
Discusses the impact of Baroque, Classical and Romantic composers upon the symphony.

Hodadoff. *SIGHT READER FOR YOUNG STRINGS.* Shawnee Press.
Collection of pieces that may be used for sight reading.

Isaac. *ORCHESTRA FOLIO.* Belwin-Mills.
Variety of compositions for full orchestra. Wind parts include 2 clarinets, 2 trumpets, 2 french horns, 1 trombone, 1 tuba and tympani. Difficulty level for strings is quite moderate.

Isaac. *CONCERT HALL.* Belwin-Mills.
A number of original compositions written for full orchestra. Violin parts generally remain in first position. Wind parts allow junior secondary wind players to perform the compositions. Some interesting rhythmical problems, but not overwhelmingly difficult.

Isaac & Webber. *ORCHESTRA REHEARSAL FUNDAMENTALS.* Belwin-Mills.
Suitable rehearsal book containing scales, chords, arpeggios, chorales, technique, dynamics, balance and rhythm for developing orchestral musicianship.

Lawless, James. *PRELIMINARY RUDIMENTS — THE NEW THEORY BOOK.* Waterloo Music.
Designed for beginners.

Matesky. *PLAYING AND TEACHING STRINGED INSTRUMENTS, VOLS. I, II & III.* Prentice Hall

For instrumental teachers who are not specifically string players. Instruction on how to play the violin, viola, cello and double-bass, and mastering fundamental techniques related to bowing, fingering, tone quality, position and care of these instruments. May be used as a systematic approach for teaching string classes in schools.

Matesky & Womack. *LEARN TO PLAY A STRINGED INSTRUMENT, PARTS I, II, III, & IV.* Alfred Music.

A series providing a systematic approach to the teaching of string classes. For instrumentalists who are not specifically string players.

Norton. *THE ART OF STRING QUARTET PLAYING.* Simon and Schuster.

Deals with technical and interpretive problems for the player of string quartets.

Preston. *DIRECT APPROACH TO HIGHER POSITIONS.* Belwin-Mills.

Studies and pieces, in first, second and third position. Instrumentation includes violin, viola, cello, bass, piano accompaniment and score.

Wharram. *THEORY FOR BEGINNERS.* Fredrick Harris Music.

Excellent theory reference text for beginners.

Teacher References Books — Guitar

Bay. *GUITAR CLASS METHOD.* Mel Bay.
Chord strumming, finger styles with chords, note reading with flat pick and tablature. A good reference.

Bellow. *ILLUSTRATED HISTORY OF THE GUITAR.* Franco-Columbo.
Examines in detail the stages the forerunners of the classical guitar passed through before the instrument we know today.

Carcassi. *A CLASSICAL GUITAR METHOD.* Rev. ed. Carl Fischer.
Music theory, classical guitar techniques, some useful solo pieces and studies for guitar.

Evans. *GUITARS FROM RENAISSANCE TO ROCK.* Paddington Press.
Authoritative reference on all types of guitar, guitar players and guitar construction.

Grunfeld. *THE ART AND TIMES OF THE GUITAR.* Macmillan, 1969.
The history of guitar and guitarists with an emphasis on the classical guitar.

Ides & Leavitt. *THE BERKLEE GUITAR ENSEMBLE SERIES.* Berklee Press.
Outlines several ensemble pieces graded from I to VI in difficulty.

Kamimoto. *COMPLETE GUITAR REPAIR.* Oak Publications.
Set-up, maintenance, repair and construction of the acoustic and electric guitar.

Leavitt. *A MODERN METHOD FOR GUITAR, 2 vols.* Berklee Press.
Fingering patterns for scales and chords with studies and pieces in jazz style that may assist the intermediate to advanced student in learning hand techniques.

Schmid. *HAL LEONARD GUITAR METHOD, 3 vols.* Hal Leonard.
Major topics: note reading, chords including bar chords, strumming and finger styles with chords, some position playing exercises.

Segovia, ed. *DIATONIC MAJOR AND MINOR SCALES.* Columbia Music.
Major and minor scales in 2 or 3 octaves with recommended fingerings.

Shearer, Aaron. *BASIC ELEMENTS OF MUSIC THEORY FOR THE GUITAR.* Belwin-Mills.
A good reference emphasizing music theory applicable to guitar playing.

Shearer, Aaron. *CLASSICAL GUITAR TECHNIQUE.* 3 vols. Belwin-Mills.
Topics include note-reading and basic theory and basic techniques of classical guitar playing. Excellent references.

Shearer, Aaron. *GUITAR NOTE SPELLER*. Belwin-Mills.

A good instructional aid in note reading for beginning guitar students.

Snyder. *BASIC INSTRUCTOR GUITAR*. 3 vols. Charles Hansen Music and Books.

Chord playing with strums and finger styles, note reading, basic theory, some classical guitar techniques and the use of flat pick.

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Learning Outcomes and Content for Music Composition

By the end of Music Composition 12 the student should have facility in these Learning Outcomes:

Learning Outcomes	**Content**
• HARMONY The student should be able to understand the symbols and technical terms of harmony and display competency in their application.	• triads and inversions • dominant seventh and inversions • secondary dominants • modulations • derivations of V_7, V_9, V_{13}
• COUNTERPOINT The student should be able to understand the technical terms of traditional counterpoint and display competency in their application to the voices and instruments.	• fifth species three-part counterpoint and its application in creating music.
• FORM The student should be able to demonstrate, interpret and understand musical structures.	• rondo • madrigal • motet • prelude • fugue • canon • theme and variations • sonata allegro • suite • symphony • opera
• ORCHESTRATION The student should be able to demonstrate the written range of all voicings in choral music, band and strings. The student should be able to write simple original arrangements for voices and instruments.	• ranges of all instruments and voices • transposition • doubling techniques

Learning Outcomes	Content
• CONDUCTING The student should be able to understand conducting patterns in various tempi and styles for choral music, band and strings.	• simple, compound and irregular metres • conducting ensemble or sectional rehearsals through score reading and stylistic interpretation
• EAR TRAINING/SIGHT READING The student should be able to demonstrate skills in ear training, sight reading and aural dictation.	• melodic and harmonic intervals • melodic and harmonic chords • sight reading vocally and instrumentally • rhythmic, melodic and harmonic dictation • timbre/spectrum • loudness/intensity • pitch/frequency • rhythm • traditional form • attack, plateau, decay
• WAVE FORMS The student should be able to interpret and analyze wave forms in composition.	• sine • sawtooth • square (rectangular) • pulse • white noise (pink)
• COMPOSITION The student should be able to understand and apply technical terms to original compositions using musical forms.	• organic growth • various tape solos • various tape combinations • multi-media piece using student art and literature • statement • repetition • contrast
The student should create short original works for voices and/or instruments.	• phrases (4, 8, 16 bars, etc.) • binary/ternary • round/canon/rondo • ballad • prelude/fugue • theme and variations • suite • sonata allegro • free form

Learning Outcomes	Content
• MUSIQUE CONCRÈTE The student should be able to demonstrate, interpret and understand the organic structure of Musique Concrète composition.	• sound bank • speed alteration • retrograde • mixing • splicing
• SCORING AND NOTATION The student should be able to demonstrate, interpret and understand the elements of Twentieth Century scoring and notation.	• treble clef • bass clef • instrumental • vocal • colour code • symbol drawings • print-out and graphic charts
• HISTORY The student should be able to listen to, analyze, interpret, discuss and perform selected works by representative composers in Western Civilization.	• Early Greece • Early Italy • Medieval • Renaissance • Baroque • Classical • Romantic • Chromaticism • Impressionism • Twentieth Century Contemporary (Babbitt, Beatles, Berg, Berio, Boulez, Cage, Carlos, Dallapiccola, Leedy, Ligeti, Mathews, Mimaroglu, Moody Blues, Pink Floyd, Riley, Schafer, Schoenberg, Stockhausen, Subotnick, Tomita, Truax, Ussachevsky, Varèse, Webern) • Twentieth Century Traditional (Bartók, Britten, Copland, Cowell, Hindemith, Honegger, Ives, Penderecki, Prokofiev, Shostakovich, Stravinsky)

Intermediate Level Emphasizing Traditional Techniques — Sample Outline

UNIT 1
Purpose: To introduce the music of early Greece and Italy.
To review the basic skills of theory and ear training.

UNIT 2
Purpose: To introduce Gregorian Chant and Plainsong.
To review all modes and scales using ear training and theoretical skills.

UNIT 3
Purpose: To introduce the music of representative Medieval composers.
To review all intervals and triads using ear training and sight singing skills.
To review and practise ear training skills.

UNIT 4
Purpose: To introduce the music of representative early Renaissance composers.
To introduce binary and ternary form.

UNIT 5
Purpose: To introduce the music of representative middle and late Renaissance composers.
To introduce Palestrina counterpoint.
To review and practise ear training skills.

UNIT 6
Purpose: To introduce the music of representative Baroque composers.
To introduce traditional harmony.

UNIT 7
Purpose: To introduce the music of representative Classical composers.
To introduce forms of sonata allegro and symphony.
To review and practise ear training skills.

UNIT 8
Purpose: To introduce the music of representative Romantic composers.
To introduce the form of opera.

UNIT 9

Purpose: To introduce the music of representative composers from the School of Nineteenth Century Chromaticism.

To introduce the principles of orchestration.

To review and practise ear training skills.

UNIT 10

Purpose: To introduce the music of representative composers from the School of Impressionism.

To review conducting techniques.

Intermediate Level Emphasizing Traditional Techniques — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 176)

Purpose

To introduce the music of early Greece and Italy.

To review the basic skills of theory and ear training.

Materials

Tape recorder

Slide projector

Record player

Suggested References

History of Music in Sound, Ancient and Oriental. RCA Victor LM6057.

Buchner. *Musical Instruments Through the Ages.* Batchworth, 1961.

Sendrey. *Music in the Social and Religious Life of Antiquity.* Fairleigh Dickinson, 1974.

Poetry related to early Greek and Italian Music as in Dover, P. *Poetry: An Anthology for High Schools,* e.g., Keats' "Ode To A Grecian Urn"; Homer's "Odysseus Washed On The Shore."

Strategies

1. Suggest that students imagine that they are travelling in a time-capsule back to the time of Neanderthal Man. Have them describe what they think the first musical instruments used by man would look like and why.
2. Using visual aids, explain and diagram musical concepts of early Greece.
3. Ask students what instruments the Greeks used and why.
4. With visual aids, explain and diagram musical concepts of early Italy.
5. What instruments did the Romans use and why? Pose this question to students and discuss.
6. Play examples and show photographs of instruments of Greece and Italy.
7. Using the Greek tetrachord scale, review diatonic, chromatic and enharmonic. Discuss Greek modes.
8. Singing or playing examples on the piano, have students write the musical dictation.

Assignment

Ask students to make a list of basic theory skills relating to the music of early Greece and Italy.

Intermediate Level Emphasizing Traditional Techniques — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 176)

Purpose

To introduce Gregorian Chant and Plainsong.

To review all modes and scales using ear training and theoretical skills.

Materials

Slide projector

Tape recorder

Record player

Suggested References

Gregorian Chant and Plainsong from *History of Music In Sound, Ancient and Oriental.* RCA Victor LM6057.

Janson. *Key Monuments of the History of Art.* Prentice-Hall. e.g., Medieval Italian cathedrals.

Strategies

1. Begin by reviewing Sample Unit 1 assignment.
2. Show slides of early cathedrals.
3. Next, Gregorian Chant could be sung and discussed.
4. Using Gregorian Chant discuss monotic, parallel, free and melismatic organum.
5. Playing examples of Gregorian Chant, have students write music dictation.
6. Introduce free three-part organum, e.g., Leoninus and Perotinius.
7. Using organum, review all ecclesiastical modes and discuss differences in relation to Greek modes.
8. Play examples of Greek modes and have students write music dictation.
9. An introduction of the Mass using G. Machaut as an example could follow.
10. Play examples from a Mass and have students write music dictation.

Assignment

Ask students to bring materials to class that show a representative Medieval painting, sculpture, building and poem.

Senior Level Emphasizing Traditional Techniques — Sample Outline

UNIT 1

Purpose: To introduce the music of representative composers of the Dodecaphonic School.

To introduce the technique of twelve-tone writing in composition.

UNIT 2

Purpose: To introduce three-part and four-part counterpoint.

To introduce fifth-species two-part and three-part counterpoint above and below a given cantus firmus.

UNIT 3

Purpose: To introduce modulation.

To introduce the extension of the dominant seventh and secondary seventh alterations.

UNIT 4

Purpose: To introduce the music of representative composers of the "School of Serialism."

To introduce the technique of serialistic writing in composition.

UNIT 5

Purpose: To introduce the taped music of representative composers of the "School of Electronic Music."

To introduce Musique Concrète techniques (tape manipulation techniques) and electrically generated sounds into compositions.

UNIT 6

Purpose: To introduce the taped music of representative composers of the "School of Computer Music."

To become familiar with a Computer Centre (e.g., visit Simon Fraser University Computer Centre).

UNIT 7

Purpose: To introduce, analyze and discuss the music of representative Twentieth Century traditional composers.

UNIT 8

Purpose: To introduce advanced conducting techniques using contemporary scores.

To review all previously learned conducting techniques by assigning students to conduct an ensemble in the school.

UNIT 9

Purpose: To introduce advanced rhythmic techniques using the music of a major Twentieth Century percussion composer.

To review all previously learned rhythmic dictation techniques using contemporary scores.

UNIT 10

Purpose: To introduce advanced form and orchestration techniques using contemporary scores.

To review composition techniques using original student compositions.

Senior Level Emphasizing Traditional Techniques — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 181)

Purpose

To introduce the music of representative composers of the Dodecaphonic School.

To introduce the techniques of twelve-tone writing in composition.

Materials

Tape recorder

Suggested References

Schoenberg. *Concerto for Violin and Orchestra.*

Berg. *Wozzeck.*

Webern. *Symphony Op. 21.*

Dodecaphonic Précis. (See sample, p. 202.)

Strategies

1. It is suggested that the class listen to recorded selections of Dodecaphonic music, e.g., Schoenberg's *Concerto for Violin and Orchestra*, Berg's *Wozzeck* and Webern's Symphony Op. 21.
2. Discuss noticeable differences in the composers' styles despite the fact that all use the same twelve-tone principles.
3. Explain and diagram original, retrograde, inversion and retrograde-inversion techniques.
4. Explain and diagram a multi-voice twelve-tone writing by arranging an [O] row vertically in chord structures, or [O], [R], [I] and [RI] simultaneously.

Assignments

1. Compose a twelve-tone melody for one instrument or voice using [O], [R], [I] and [RI].
2. Compose a twelve-tone composition for brass, woodwind or vocal ensemble using vertical and horizontal techniques.
3. Play student compositions in class.

Senior Level Emphasizing Traditional Techniques — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 181)

Purpose

To introduce three-part and four-part counterpoint.

To review fifth species two-part and three-part counterpoint above and below a given cantus firmus.

Materials

Tape Recorder

Suggested References

Barber. *Adagio for Strings.*

Counterpoint. (See sample, pp. 199-201).

Piston. *Counterpoint.* Norton.

Strategies

1. It is suggested that Sample Unit 1 be reviewed.
2. Using Samuel Barber's *Adagio for Strings*, as a recorded version of counterpoint.
3. Discuss techniques used to create powerful climax.
4. Play the recorded selection again and have students write the counterpoint.
5. The teacher should lead a discussion of the species techniques used by the composer.
6. Follow-up by reviewing fifth species two-part and three-part conterpoint above and below a given cantus firmus

Assignment

1. Compose a piece for brass, woodwind or choral ensemble using three-part and/or four-part species counterpoint.
2. Play the student composition in class.

Intermediate Level Emphasizing Contemporary Techniques — Sample Outline

UNIT 1

Purpose: To introduce Musique Concrète techniques.

To introduce basic tape recording techniques.

UNIT 2

Purpose: To introduce "sound bank" and "soundscape" techniques.

To review Musique Concrète techniques.

To introduce the prelude.

UNIT 3

Purpose: To introduce vocal alphabet techniques.

To review Musique Concrète techniques using suitable selections (e.g., Berio's *Thema To James Joyce).*

UNIT 4

Purpose: To introduce concrète elements using suitable selections (e.g., Pink Floyd's *Dark Side of the Moon).*

To introduce theme and variation.

UNIT 5

Purpose: To introduce tone clusters, scoring and notation using suitable selections (e.g., Ligeti's *Atmospheres, Requiem* and *Lux Aeterna).*

UNIT 6

Purpose: To introduce the form of multi-media and the techniques of producing electronic sounds using suitable selections (e.g., Edgar Varèse's *Poème Electronique).*

UNIT 7

Purpose: To introduce the form of cantata.

To introduce the techniques of electrical sound using suitable selections (e.g., Ussachevsky's *Creation Prologue* and Arel's *Stereo Electronic Music No. 1).*

UNIT 8

Purpose: To introduce organic growth.

To review vocal alphabet techniques (e.g., Berio's *Visage*).

To introduce the vocabulary of acoustic ecology.

UNIT 9

Purpose: To compare and contrast "Classicism" with "Romanticism" (e.g., Penderecki's *In Memory* and Schafer's *Threnody).*

UNIT 10

Purpose: To compare and contrast keyboard recordings (e.g., Rick Wakeman's *Six Wives of King Henry VIII* and Riley's *Rainbow in Curved Air).*

To review all previous listening examples identifying title, composer, date and content.

Intermediate Level Emphasizing Contemporary Techniques — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 185)

Purpose

To introduce Musique Concrète techniques.

To introduce basic tape recording techniques.

Materials

3 - half track stereo tape recorders and one microphone.

Record player

Suggested References

Beatles. "Strawberry Fields Forever" from *Sgt. Pepper's Lonely Hearts Club Band.*

Beatles. "Good Morning, Good Morning" from *Magical Mystery Tour.*

Beatles. Sound Track from *Yellow Submarine.*

Strategies

1. Introduce tape manipulation techniques, e.g., [R] retrograde: Beatles' "Strawberry Fields Forever"; mixing: "Good Morning, Good Morning"; speed alteration and splicing: "Yellow Submarine."
2. Ask students to name current pieces that use tape manipulation techniques. Discuss.
3. Ask students to find one original sound source in the immediate area.
4. Record student sound sources and manipulate them using [R], mixing, splicing and speed alteration.
5. Review organic mixing, i.e., read Musique Concrète (See pp. 196-197) and ask students to write their own comprehensive list of *organic* sounds. Discuss.

Assignment

1. Ask students to bring to class their own examples of Musique Concrète using tape manipulation techniques.
2. Visit a recording studio as a class. For example, Little Mountain Recording Studio, 201 West Seventh Avenue, Vancouver, B.C.

Intermediate Level Emphasizing Contemporary Techniques Sample Unit 2

(Refer to Sample Outline Unit 2, p. 185)

Purpose

To introduce "sound bank" and "soundscape" techniques.

To review Musique Concrète techniques.

To introduce the prelude.

Materials

Record Player

Strategies

1. A review of Sample Unit 1 Assignment would be a good beginning.
2. Next, the prelude could be introduced using Mimaroglu's "Prelude for Rubber Band" as an example.
3. Ask students to discuss the content and form of the prelude.
4. Introduce remaining preludes.
5. Ask students to compare the content and structure of the remaining preludes.
6. Techniques used by the composer could be discussed.
7. Ask students how they would operate recording equipment to achieve similar techniques.
8. Introduce "sound bank" and its application to composition.
9. Introduce "soundscape" techniques as an ecological control over wildlife in our parks.

Assignments

1. Write a list of all sounds you hear over a twenty-four hour period. Categorize the sounds and begin building your own "sound bank" list during the course.
2. Compose a prelude using a Musique Concrète sound of your choice. Use all four manipulation techniques on the tape recorder.
3. Visit a record-pressing company as a class. For example, Imperial Records Corp., 8849 Selkirk Street, Vancouver.

Special Group Assignment

Have a small group choose an isolated park or wildlife refuge and record the nature sounds over several days/weeks. Playback segments over the school P.A. system between classes.

Senior Level Emphasizing Contemporary Techniques — Sample Outline

UNIT 1

Purpose: To introduce aural and visual art through the works of representative artists (e.g., Mathews, Truax and McLaren).

To review the musical elements, such as timbre/spectrum, etc. (e.g., *Sonic Landscapes No. 3*).

UNIT 2

Purpose: To introduce the music and philosophy of John Cage.

To review "Auditory Literacy" using representative music and art.

UNIT 3

Purpose: To introduce mathematical notation (e.g., Stockhausen's *Momente*).

To review Twentieth Century scoring and notation.

UNIT 4

Purpose: To introduce the taped synthesized music of representative serialist composers (e.g., Davidovsky, Babbitt).

To review taped synthesized music (e.g., Gabura and Luening).

UNIT 5

Purpose: To introduce the film score (e.g., McLaren's *Opus*).

UNIT 6

Purpose: To introduce recording techniques for Band, Strings, Choral Music and Rock ensembles.

To review all recording equipment.

UNIT 7

Purpose: To introduce advanced classical form by assigning an original tape composition (sonata-allegro, fugue).

To review taped synthesized orchestral techniques (e.g., Tomita, Stravinsky, Moussorgsky).

UNIT 8

Purpose: To introduce taped synthesized rock opera (e.g., Rice & Webber's *Jesus Christ Superstar*, The Who's *Tommy*, and Rick Wakeman's *Journey to The Centre of The Earth*).

UNIT 9

Purpose: To create an environment in the school to present an original multi-media production.

UNIT 10

Purpose: To present a concert and/or recital using original works by members of the music class.

Senior Level Emphasizing Contemporary Techniques — Sample Unit 1

(Refer to Sample Outline Unit 1, p. 190)

Purpose

To introduce aural and visual art through the works of representative artists (e.g., Mathews, Truax and McLaren).

To review the musical elements such as timbre/spectrum etc. (e.g., Truax's *Sonic Landscapes No. 3).*

Materials

Tape Recorder

Suggested References

W. V. Mathew. "Bicycle Built For Two" from his *Music from Mathematics.* Decca DL79103.

Barry Traux. "Sonic Landscapes" from his *Electronic & Computer Music.* Melbourne SMLP4033

Synchromy/Lines Horizontal/Lines Vertical. PEMC Film

Strategies

1. To enable students to hear music from a non-technical point of view, introduce progressive relaxation techniques, relax the student, lights off, eyes closed.
2. Again, in a relaxed atmosphere, introduce computer music, e.g., Truax's "Sonic Landscapes No. 3." (Instruct the student to "flow" with the sound and not analyze it.)
3. Students should be encouraged to put their feelings and experiences onto paper in poetry or drawings.
4. Discuss.
5. Using "Sonic Landscapes", review timbre/spectrum, etc.
6. Next, introduce tape digital-analogue-sound-transducer techniques (e.g., W. B. Mathews' "Bicycle Built for Two").
7. A discussion of compositional application could follow.
8. Introduce computer animation (e.g., McLaren's *Synchromy;* Foles' *Hunger).*

9. Compare and contrast musical and visual elements (e.g., *Synchromy*).

Assignment

1. Read "Auditory Literacy" and prepare a written vocabulary list.
2. Visit a Communications Centre (e.g., Simon Fraser University).

Senior Level Emphasizing Contemporary Techniques — Sample Unit 2

(Refer to Sample Outline Unit 2, p. 190)

Purpose

To introduce the music and philosophy of John Cage.

To review "Auditory Literacy" using representative music and art.

Materials

Tape Recorder

Suggested References

Cage. *Preludes & Interludes for Prepared Piano.* Ace.

Cage. *Silence.* MIT Press.

Larkin. *Dali.* London: Pam Books, 1974.

Strategies

1. Review Sample Unit 1 assignments.
2. Introduce the philosophy of John Cage (e.g., "Credo" from his book *Silence*).
3. Discuss.
4. Read two or three short episodic stories from John Cage's *Silence.*
5. Introduce Cage's music (e.g., *Sonatas and Interludes for Prepared Piano* and *Fontana Mix*).
6. Discuss.
7. Review the techniques of "Auditory Literacy" (micro, macro, psychological, physical, focused and unfocused, random and systems) as they apply to paintings by Salvador Dali, for example.
8. Discuss.
9. Relate the techniques of "Auditory Literacy" to electronic music.
10. Discuss.

Assignment

1. Find or write a concrete poem of your choice and create your own composition using "Auditory Literacy" techniques.
2. Attend an electronic music recital as a class.

Special Group Assignment

Have a small group compose and perform an original multi-media piece using a large area of the school. Use original student art, poetry, prose, visual and lighting effects. Use suitable multi-media recordings as reference (e.g., Varèse's *Poème Electronique*).

Music Composition
Additional Resources

Musique Concrète

Musique Concrète, or concrete music, is the art of organizing organic (or natural) sound on tape. Organic sound is produced by tape recording sounds in nature, street sounds, sounds produced by traditional instruments or the human voice.

In Paris during the 1940s the *tape recorder* was used for manipulation techniques in the first experimental electronic music studio.

The five basic techniques used to alter organic sound on tape are:

1. Speed Alteration — 7½ inches per second; 3¾ i.p.s.; & 1⅞ i.p.s.
2. Retrograde — playing the tape sounds backward.
3. Mixing — combining sounds using more than one tape recorder.
4. Splicing — cutting the tape.
5. Reverb & Glissando — tape recorder effects.

How Does a Composer Use Organic Sound?

Speed Alteration

Divide the class, band, orchestra or choir into five groups. At the discretion of a student-composer, each group performs any desired sound. Rehearse each group briefly, and then combine groups for various textures. Record these sounds with a tape recorder at 7½ i.p.s. speed. Then playback your tape at 7½ i.p.s., 3¾ i.p.s. and 1⅞ i.p.s. speeds. What happens? Discuss. (Notice that each time you slow the tape down from one speed to the next that all sounds on the tape drop one full octave.) Now record the five groups making new sounds at 1⅞ i.p.s. Then playback at 1⅞ i.p.s., 3¾ i.p.s. and 7½ i.p.s. speeds. What happens? Discuss (Notice that each time you speed that tape up from one speed to the next that all sounds on the tape rise one full octave.)

Retrograde

Take the class tape off the recorder and turn it upside down exchanging places with the take-up reel. Re-wind the tape fast-back onto the take-up reel; and now play back the tape. (This will only work on a full track tape recorder.) What happens? Discuss. (Notice what happens to the sounds' attack, to its plateau and its decay.) Now listen to the Beatles' "Strawberry Fields Forever" (Beatles' *Mystery Tour*). Notice the flute in the song's introduction.

Flute, instead of tu———————————————————————
(attack plateau decay)
is heard in———————————————————————ut
(decay plateau attack)
retrograde or backwards.

The cymbal is also heard in retrograde later in the song. Instead of the cymbal sounding "swish swish" it sounds "hsiws hsiws". Can you hear where it occurs in the song? What other songs on this recording use retrograde techniques?

Reverb & Glissando

Reverb was an early tape recorder effect achieved in the first music labs. The distance between the record head and the playback head on the tape recorder determines the length of reverberation. Today reverb and echo units are built as separate pieces of equipment.

Glissando is achieved simply by pressing the fast-forward or fast-back button while the playback head is engaged onto taped sound. This creates a glissando that rises in pitch. To create a glissando that falls in pitch, record the former and play it in retrograde.

Splicing

To provide variety in sound, texture and rhythm a composer cuts his tape into various lengths and mixes all the pieces up before joining them back together again with splicing tape. If the composer wishes to control the exact rhythm or sound texture, he simply measures out the number of inches of tape for 7½ inches per second, 3¾ i.p.s. or 1⅞ i.p.s.

Now take the class tape and splice a rhythm into the sounds. (You will need: 1 splicing block, 1 razor blade and a box of Editabs which are available in package at any sound equipment store.)

Mixing

Listen to the Beatles' "Good Morning, Good Morning" from *Sgt. Pepper.* During the conclusion of this song write down all the sounds you hear. How many different sounds did you find? Did your list include: Beatles singing, back-up band, birds chirping, rooster crowing, cat meowing, horse neighing, dogs barking, lion roaring, horse's harness, horses' hooves, hunter's horn and hen clucking? Did you find others?

How did all these sounds end up on one record? In the first music labs composers mixed many different sounds using three tape recorders. Two tape recorders with different sounds were mixed (or fed) into the third tape recorder. Today one complex tape recorder is capable of recording sound on sound (super-imposing sound after sound onto the same piece of tape).

Sound Bank

A composer may go to a Sound Bank and obtain any sound imaginable. These sounds are catalogued as books are in a library, except that the sounds are on tape. The sounds used in the Beatles' "Good Morning" were obtained from a Sound Bank. The animals were not recorded live in the studio with the Beatles. The taped animal sounds were mixed into the song tape. If you have three tape recorders at your disposal, try mixing two different sounds onto a third tape recorder. Do you like the texture? Try varying the texture by re-mixing the sounds at different speeds and volume levels.

Class Projects

1. Make an original sound tape using Musique Concrète alteration techniques (sound material of your choice) for a play that the Drama Class may wish to produce.
2. Make an original sound tape to accompany an original poem, story or play written in English class.
3. Make an original sound track on tape for a student's film. (Ask the Art teacher about Norman MacLaren's brochure on Hand-Drawn film, National Film Board Office, and make your own film.)
4. Make an original sound track on tape for Polanski's film *Two Men And A Wardrobe*, available through your local Film Council Office. (Polanski made this film when he was 17 years old for his high school graduation.) The film can be divided as follows for the class sound track:

   Credits = 30''; Men from Sea = 60'';
   Pas de Deux on Sand = 80''; Street Car = 40'';
   Girl = 80''; Thief = 10'';
   Restaurant = 40''; Fish: Meal = 40'';
   Hotel = 80''; Cat = 90''; Fight = 80'';
   Revival = 20''; Drunk = 30'';
   Barrels: Cop = 100''; Murder = 20''; Men to Sea = 90''.
   Total Duration = 14' 50''.

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Sample Counterpoint Précis

The following data has been compiled to assist in teaching the counterpoint learning outcomes previously outlined.

Two-Part Counterpoint

First Species — an upper or lower part added to the CANTUS FIRMUS
— whole notes in the ecclesiastical modes beginning with the tonic or dominant

1. Only consonant combinations may be used (1 3 5 6 8).
2. Begin and end with a perfect consonant (8 5 and so on). If the counterpoint lies in the lower part (below the cantus firmus) only 1 or 8 may be used at the beginning and end (otherwise it changes the mode).
3. Unisons (1) may occur only on the first and last notes of the cantus firmus.
4. Hidden and parallel fifths and octaves are not permitted.
5. The cantus firmus and counterpoint must not be too far apart. (Do not exceed the interval of the tenth).
6. The counterpoint and the cantus firmus must not move in thirds and sixths in parallel for too long a time, since the independence of the counterpoint is destroyed.
7. Caution must be exercised with regard to allowing both parts to skip in the same direction. If they do, one of the parts ought to skip more than a fourth. (This does not include the skip of the octave, which must be considered a sort of tone repetition.)
8. The type of motion preferred is contrary motion (opposite directions).

Second Species — half note melodies are written above and below the cantus firmus. (Bar lines may be used.)
— it is permissible to begin with an up-beat; however, the first tone must be the tonic or fifth of the mode.
— the last bar must end with all whole notes.
— the repetition of a tone is now forbidden in second and all remaining species.

1. The ARSIS (the accented portion of the measure) may have only consonance (3 5 6 8 10).
2. The THESIS (the unaccented portion of the measure) may have either consonance or dissonance. (If using dissonance, one must move by step or fill in interval leaps by step).
3. The unison on the strong accent is permissible only on the first and last notes of the cantus firmus. In the remainder of the counterpoint, the unison may also be used on the unaccented portion of the measure.

4. Accented 5 and 8 must be used carefully and never in parallel.

Third Species — four quarter notes are written above and below the cantus firmus.

— it is possible to begin with an up-beat.

— the last bar must end with whole notes; the second to last bar should slow down with half notes in the counterpoint.

— two or more successive skips in the same direction are not permitted.

— a descending 3 may be followed by an ascending 3 4 5 6 8, if filled back in again.

— avoid sequences (like continuing ascending or descending thirds).

— never skip from the THESIS (unaccented beat) unless you are writing a CAMBIATA — descending third from the thesis filled back in.

— use lower auxilaries only.

1. On the first and third quarters of the measure, only consonants may be used.
2. On the second and fourth quarter, dissonance may be used.
3. One must begin with a perfect consonant, unless the counterpoint begins with the up-beat, then imperfected consonances may be used occasionally.
4. Except for the first and last measures, the unison is not allowed on the first quarter of the measure but may be used freely on the remaining beats.
5. Accented fifths and octaves are not permitted on successive accented quarters, but must be four quarter notes apart.

Fourth Species — tied half notes.

— dissonances may be used on accented half notes only (ARSIS) and so used that the dissonant tone is tied over from the unaccented part (THESIS) of the preceding measure.

— it must then be taken stepwise downward to a consonant on the thesis.

1. Dissonances may be resolved only to imperfect consonances (3 6 10).
2. Counterpoint in the upper voice may form only 4 or 7 as suspension dissonance; counterpoint below the cantus firmus uses only 2 or 9 as suspension dissonance.
3. In fourth species as many suspension dissonances as possible are used; however, occasionally it is necessary to put a consonance on the ARSIS.
4. If a syncopated consonance occurs on the strong accent (ARSIS), it is permissible to take a passing dissonance on the following weak beat.

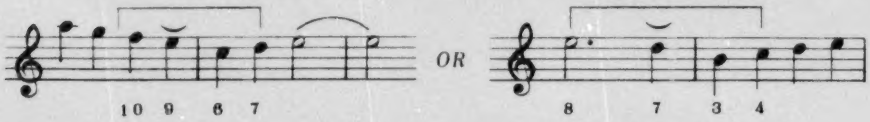
5. The unison may be used freely in the fourth species both on ARSIS and THESIS. If the suspensions are broken, the rules of the second species hold also with respect to unisons.
6. It is permissible to begin with the up-beat (THESIS) which then must form a perfect consonance to the cantus firmus.
7. In the fourth species, if the counterpoint lies in the upper voice, it is best to use the suspension of the seventh in the cadence; with the cantus firmus in the upper voice, the suspension of the second is the rule.

Fifth Species — mixed note values.

— rhythm is free for breves, wholes, halfs, quarters or eighths.

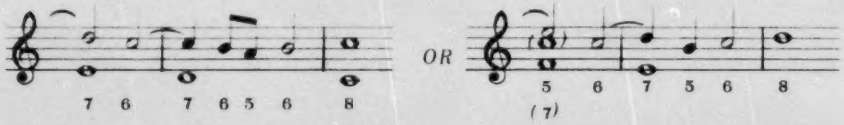
1. It is important to create variety in the melodies; however, always start with breves and whole notes and gradually move to halfs, quarters and eighths, (vice versa when approaching the cadence).
2. Use eighth notes in pairs only (often following a syncopation of fifth species) and on the weak beats.
3. Only dot half-notes.
4. It is best, generally, that the quarter-note movement begin on the unaccented half-note, especially in descending melodies. (One may leap up from an accented half note and fill in with quarter notes and vice versa.)
5. Skips up to an octave are allowed from consonances (except cambiata*).
6. It is best if quarter-notes move up to an accented half-note rather than an unaccented half-note.
7. The maximum number of quarter notes used consecutively is 9. (i.e., Palestrina's Mass "Missa sine titulo".)
8. Do not use two quarter-notes (isolated on an accented half-note. Use more than two quarter-notes) consecutively, unless followed by a suspended half-note tied over from THESIS to ARSIS, or if the first of the two quarter-notes is tied over from a preceding half-note.
9. Do not tie short notes to long notes, only long notes to short notes.
10. In the use of dotted half-notes, the rules for the third species apply to the last third of the note value.

*The *CAMBIATA:* made up of four notes (usually all quarters)



(descending leap of a third from a dissonance on the THESIS)

Cadence formations:

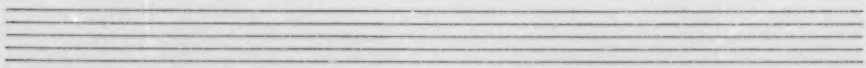


Sample Dodecaphonic Précis

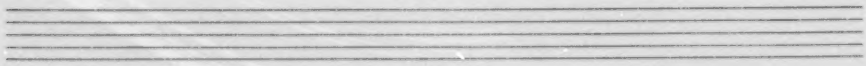
(The 12 tone technique)

The following data have been compiled to assist in teaching the dodecaphonic learning outcomes previously outlined.

Original Retrograde

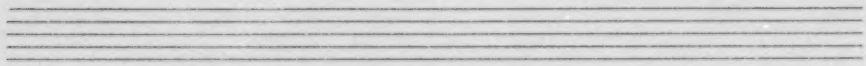


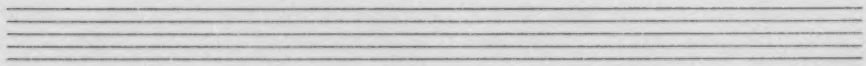
Inversion Retrograde Inversion



Clarinet

Andante





The basic row or series is carefully plotted in order to provide effective melodic and harmonic material for a composition. When it is first written, the row is normally notated whole notes without barlines. In addition to the original row, three derivations are obtained: Retrograde, Inversion and Retrograde Inversion.

In adding metre, rhythm and dynamics certain rules must be followed:

1. ANY TONE MAY BE WRITTEN IN ANY OCTAVE.
2. THE SEQUENCE OF TONES IN EACH OF THE FOUR SERIES MUST BE RETAINED. (A note may be repeated out of sequence in the same octave if it is used in trills, tremolos or pedal figures).
3. EACH OF THE FOUR ROWS MAY BE TRANSPOSED AT ANY INTERVAL.
   (The original row and its three derivations may be transposed eleven times, allowing twelve positions for each row. We now have forty-eight serial patterns that can be used in our writing, as long as the exact sequence of intervals in each series is preserved.)

   When composing for two parts, one row may be divided between the voices, or separate rows may be used, simultaneously.

   When composing for multi-voice writing, one row may be arranged vertically, in chord structures, or separate rows may be used, simultaneously.

Teacher Reference Books — Music Composition

Apel, W. *THE NOTATION OF POLYPHONIC MUSIC 900-1600.* Medieval Academy of America.

An authority on Medieval and Renaissance notation. Excellent examples from original scores in black, white and red notation. Index and transcriptions in the appendix.

Buchner, A. *MUSICAL INSTRUMENTS THROUGH THE AGES.* Batchworth.

Excellent survey of musical instruments from primitive to traditional. Fully illustrated with photo reproductions. Examples of Medieval and Renaissance consorts.

Burkhart. *ANTHOLOGY FOR MUSICAL ANALYSIS.* Holt, Rinehart and Winston.

Well chosen score examples from Henry Purcell to Milton Babbitt. Indexes enable teachers of harmony, ear-training, counterpoint and form analysis to find examples of specific items for classroom presentation and assignments.

Cage. *SILENCE.* MIT Press.

A series of lectures and articles delivered and published during the past three decades. A "must" for composers. Includes articles from "The Future of Music: Credo" to "Music Lovers' Field Companion."

Cardew. *SCRATCH MUSIC.* MIT Press.

Ideas for composers including early outlines and later notes to 1001 activities. Appendix contains four compositions along with provocative visuals.

Cope. *NEW DIRECTIONS IN MUSIC.* Wm. C. Brown.

A survey including: thoughts on beginnings, sound-mass, instrument exploration, electronic music multimedia, improvisation, indeterminacy, antimusic and return. Well organized glossary and appendix with score examples.

Cross. *A BIBLIOGRAPHY OF ELECTRONIC MUSIC.* Toronto: University of Toronto Press.

Bibliography of Electronic Music for those interested in composing music in a contemporary manner.

Crowhurst. *ABC's OF TAPE RECORDING.* Howard W. Sams & Boblis-Merriel.

Introduction to the tape recorder including: understanding, choosing, using, simple things to do, practical uses and advanced uses for tape recorders.

Crowhurst. *ELECTRONIC MUSICAL INSTRUMENTS.* Tab Books.

Electronics and music; amplification of traditional instruments; electronic modifiers; fully electronic instruments; amplifiers and speaker systems; synthesizers; troubleshooting; philosophy of electronic music.

Dallin. *TECHNIQUES OF TWENTIETH CENTURY COMPOSITION*. Wm. C. Brown, 1957.

Well organized analysis of techniques and materials related to 20th Century scores. Exercises for student composers.

Delp. *ELECTRONIC MUSIC: THE SYNTHESIZER*. Tampa, Florida: AM Pub.

Introduction to synthesizers and their component parts, built in the '60s.

Dennis. *EXPERIMENTAL MUSIC IN SCHOOLS*. London: Oxford University Press

Thorough survey of experimental music in schools including score excerpts.

Deutsch. *SYNTHESIS*. Alfred Publishers, 1976.

Introduction to today's musical vocabulary, the history of electronic music, the tape recorder as a musical instrument, the electronic synthesis of sound, and a discussion of synthesizers and studio work. Includes a record.

DeVoe. *ELECTRONIC MUSIC: A COMPREHENSIVE HANDBOOK*. Vernon, Ct.: Electronic Music Laboratories, 1977.

Clever graphics. Vibes-sound and acoustics; tape recorder husbandry; creative tapework; synthesizer husbandry; how to score; putting it all together; patches and score sheets.

Dover. *POETRY: AN ANTHOLOGY FOR HIGH SCHOOLS*. Holt, Rinehart and Winston, 1964.

Suitable poetry anthology for music composition includes: Poetic Surprise; Poetry of Tradition; Nature; Humour; Poems of Struggle and Peace. Includes many Canadian authors. Indexed by author, title and country.

Draek, Herder & Modugno. *HOW TO MAKE ELECTRONIC MUSIC*. 1975.

Practical guide for students including sound, transformation equipment requirements, recording experiments, collecting sounds, tape techniques, tape experiments, acoustics, synthesizer and experiments, projects and technical information. A discography from Varèse to Tomita.

Dwyer. *MAKING ELECTRONIC MUSIC: A COURSE FOR SCHOOLS. 2 VOLS*. Oxford University Press, 1972.

Introduction to contemporary music composition techniques for school students.

Dwyer. *COMPOSING WITH TAPE RECORDERS*. Oxford University Press, 1971.

Introductory student survey on Musique Concrète for young beginners. Topics include: Any Number Can Play; Sounds Galore; First Step; What are we aiming at?; Some Workaday Matters; Sounds in Space; Planning Complete Compositions.

Elliot. *ZOUNDS!* J. Weston Walsh, 1976.

Introduction to Musique Concrète using the tape recorder.

Friend, Pearlman & Piggott. *LEARNING MUSIC WITH SYNTHESIZERS.* Hal Leonard, 1974.
A reference including theory; electronic sound synthesis; basic operational features; timbre; melody; harmony; transposition in setting up an electronic music studio.

Hindemith. *TRADITION HARMONY: BOOK 1.* Schott.
Survey of traditional harmony exercises for students from basic theory rudiments to chord alterations and modulations.

Hindemith. *TRADITIONAL HARMONY: BOOK 2.* Schott.
Exercises for composition students introducing forms from canon to orchestral suite and sonata. Writing styles and harmonic material correspond to Chapters 9-13 in *Traditional Harmony: Book 1.*

Howe. *ELECTIVE MUSIC SYNTHESIS.* Norton, 1975.
Includes acoustics and psycho-acoustics; electronic music equipment; computers and electronic music.

Howe. *ELECTRONIC MUSIC SYNTHESIS: CONCEPTS, FACILITIES, TECHNIQUES.* New York: Norton, 1975.
Advanced survey of electronic music synthesis for composers.

Jacob. *ORCHESTRAL TECHNIQUE.* Oxford.
"Manual for Students" covering basic techniques. Includes basic general description, written and playing range and "colour" effects of each instrument.

Janson, H. W. *KEY MONUMENTS OF THE HISTORY OF ART.* Prentice-Hall, 1960.
A thorough visual reference — all plates. Survey from prehistoric and primitive art to Jackson Pollock.

Jenkins & Smith. *ELECTRONIC MUSIC: A PRACTICAL MANUAL.* David & Charles, 1976.
Introduction to the basics of electronic music.

Karkoschka. *NOTATION IN NEW MUSIC.* New York: Praeger, 1972.
Score examples and index of symbols found in scores from Schoenberg to Boulez.

Kuzmich. *A CREATIVE APPROACH TO AURAL PERCEPTION AND MUSICAL SENSITIVITY.* Toronto: Gordon V. Thompson, 1971.
An interesting concept and study for those interested in the creative approach to music composition.

Lang. *MUSIC IN WESTERN CIVILIZATION.* Norton.
Thorough survey of music from ancient Greece to Impressionism.

Larkin. *DALI.* London: Pam Books, 1974.
Excellent collection of representative paintings by Salvador Dali including "Apparition of Face and Fruit Dish on a Beach." Good colour reproduction, printed in Italy.

MANHATTANVILLE MUSIC CURRICULUM PROJECT SYNTHESIS. New York: Media Inc., 1971.
Emphasizes creating music through movement, various media and forms.

Paynter. *HEAR AND NOW.* London: Universal Ed., 1972.
Survey of contemporary composition techniques using basic lab techniques.

Paynter & Aston. *SOUND AND SILENCE.* Cambridge: Cambridge University Press, 1970.
A series of thirty-six projects exploring sound from mystery, pictures, silence, drama, movement, space and time, nature, shapes, melody, words, modes, rows, heterophony, harmony, chords, triads, passing tones, secondary triads, suspensions, night music and theatre piece. Well organized glossary, discography, index, photos and score excerpts.

Piston. *COUNTERPOINT.* Norton.
Complete survey of Palestrina counterpoint.

Piston. *ORCHESTRATION.* Norton.
Material on all instruments and problems in orchestration. Score examples from Bach to Schoenberg.

Piston. *HARMONY.* Norton.
Traditional harmony from introductory basic theory to chromatic alterations. General harmonic examples in score excerpts from Handel and Wagner.

Roederer, Juan G. *INTRODUCTION TO THE PHYSICS AND PSYCHOPHYSICS OF MUSIC.* Springer-Verlag, 1975.
Music, physics and physchophysics as an interdisciplinary approach; sound vibrations, pure tones and the perception of pitch; sound waves, acoustical energy and the perception of loudness; generation of musical sounds, complex tones, the perception of music.

Russcol. *THE LIBERATION OF SOUND: AN INTRODUCTION TO ELECTRONIC MUSIC.* Prentice-Hall, 1972.
Survey of electronic music that may be useful to student composers.

Salzman. *TWENTIETH-CENTURY MUSIC: AN INTRODUCTION.* Prentice-Hall, 1967.
An introduction to Twentieth Century music; the breakdown of traditional tonality; new tonalities; atonality and twelve-tone music; the avant-garde; anti-Rationality and aleatory and new performed music. Index, painting and score examples.

Schaffer. *CREATIVE MUSIC EDUCATION.* MacMillan, 1978.
Ear cleaning, book of noise, composer in the classroom, new soundscape and when records sing.

Schwartz. *ELECTRONIC MUSIC: A LISTENER'S GUIDE.* New York: Praeger, 1973.
General survey on how to listen to Electronic Music.

Sear. *THE NEW WORLD OF ELECTRONIC MUSIC.* Alfred Publishers, 1972.
Introduction to sound, electronic generation of sound, recording of sound, classical tape recorder, electronic music techniques, synthesizers and their music, voltage control sources, synthesizer accessories, interconnecting various synthesizer components, conclusion and index.

Self. *MAKE A NEW SOUND.* Universal Edition, 1976.
Well put together survey. Transcription, the voice, music and art, music and movement, music and numbers, group work and music of Twentieth Century composers, electronic equipment to more new sounds. Many graphs, charts and score excerpts.

Self. *NEW SOUNDS IN CLASS.* Universal Edition, 1976.
Practical approach to the understanding and performing of contemporary music in schools. Well chosen score examples from Schoenberg, Boulez, Penderecki and Berio; notation of contemporary scores: practical details of class presentation; contemporary percussion scores.

Sendry, A. *MUSIC IN THE SOCIAL AND RELIGIOUS LIFE OF ANTIQUITY.* Fairleigh Dickinson, 1974.
Outstanding plates including kithara, lyra, aulos, hydraulis and leucina. Over 150 illustrations of ancient musical instruments. Extensive bibliography.

Springer. *SWITCHED ON SYNTHESIZER.* Almo Hollywood, 1977.
Advanced survey of synthesizers using keyboard techniques. Jazz Ensemble keyboard players may find this a useful reference.

Starr & Devine. *OMNIBUS: PART I.* Prentice-Hall.
Music scores from early Greece to Beethoven. Index by composer and title.

Starr & Devine. *OMNIBUS: PART II.* Prentice-Hall.
Music scores from Romanticism to Impressionism. Index by composer and title.

Stevens. *SOUND AND HEARING.* Time Life, 1965.
Waves in the ocean air, machinery of hearing, route to the brain, mind's influence, two-eared man, sensing the world by echo, hearing fails, fails, unwanted sounds.

Strange. *ELECTRONIC MUSIC SYSTEMS: TECHNIQUES AND CONTROLS.* Wm. C. Brown, 1972.
Parameters of sound in terms of A.C. Voltage; basic waveshape; amplitude modulation, frequency modulation, control-voltage sources, gating, equalization and flirting, mixing, location modulation, reverberation, echo and feedback; type recording: miscellaneous equipment; live electronic music; real time networks; bibliography and index.

Stuckenschmidt. *TWENTIETH CENTURY MUSIC.* McGraw-Hill, 1969.
Survey of Romanticism and anti-romanticism; noise and timbre; simultaneity; new means of organization; revisions and reversions; music of commitment; folk-music and exotic music; technical sound-material; mathematics for and against, years of experiment; consolidation. (Wagner through Berio.)

Truax. *HANDBOOK FOR ACOUSTIC ECOLOGY.* Vancouver: Aesthetic Research Centre. (P.O. Box 3044, Vancouver, B.C. V6V 3X5), 1978.
Exhaustive list of contemporary terms for electronic music study.

Trythall. *PRINCIPLES AND PRACTICE OF ELECTRONIC MUSIC.* Grosset & Dunlap, 1973.

Basic acoustics; principles of electronics; electronic circuits; function and operation of electronic music modules; procedures for electronic sound synthesis; tape recording; tape editing and mixing; getting started; form and notation in electronic music; brief history of electronic music; glossary, text notes, selected bibliography and index.

Weiland. *ELECTRONIC MUSIC: MUSICAL ASPECTS OF THE ELECTRONIC MEDIUM.* Institute of Sonology, Utrecht State University, 1975.

A thorough document including: manual-controlled studio; voltage-controlled studio; computer-controlled studio; computer studio; multichannel technique; recording technique, notation; development of electronic music; major world electronic music studios; presentation of representative electronic music. Available by writing to Institute of Sonology, Utrecht State University, Utrecht, The Netherlands.

William. *ELECTRONIC MUSIC FOR YOUNG PEOPLE.* New York: Centre for Applied Research in Education, 1974.

Reference for beginning composition students emphasizing contemporary techniques.

Specific Articles Reference

Swets & Zeitlinger. *JOURNAL OF NEW MUSIC.* Research Vol. 6, 1977.

Refer to article entitled "Interface". W. A. S. Buxton gives "A Composer's Introduction to Computer Music." The article includes: abstract, introduction, computer as a tool, music systems in general, computers and composition, sound production with the aid of computer. Short, concise and clearly written.

Truax. *NUMUS WEST JOURNAL.* Vol. 8, 1975.

Refer to the article entitled "Computer Music in Canada." A thorough study of synthesis systems, computer music and systems in Canada.

NOTE: Information on the above may be obtained from the Simon Fraser Communications Centre.

Teacher References — Scores and Tapes

AITKEN, Robert	*Kebyar* (1971) Flute, clarinet, trombone 2 cb., perc, prepared tape
ANHALT, Istavan	*Cento* (1967) 12 speakers, electronic tape
BAUER, Robert	*Nondescript* (1975; published 1976) Guitar, prepared tape
	S.S.E. /1/17 (1971) Fl, cl, trb, prepared tape
	Pond Variations (1974) Piano, prepared tape
	Concerto for viola (1975) Vla., guitar, perc., piano, prepared tape
BEECROFT, Norma	*Collage 76* (1976)
	From Dreams of Brass (1963-4) Narrator, chorus, orchestra, electronics
BUCZYNSKI, Walter	*Zeroing In* (1971) Piano, voice, electronic tape
	Zeroing In — Zeroing Out (1977) Piano, prepared tape
BURRITT, Lloyd	*Assassinations* (1968) Orchestra, prepared tape
	Cicada (1971) Orchestra, 2 prepared tapes
	David (1977) Tenor, baritone, large chorus, orchestra, tape
	Electrical Soul (1969) Dance for prepared tape
	Electric Tongue (1970) Orchestra, tape
	Rocky Mountain Grasshopper (1972)
CLEMENTS, Peter J.	*Cloud of Unknowing* (1967) 2 narrators, SATB, tape recorder, horns, perc., strings
	Suite Grotesque (1972) Orchestra, tape
COULTHARD, Jean	*Music to Saint Cecelia* (1969) Organ, strings, electronic tape
DAWSON, Ted	*Concerto Grosso I* (1974) (a) Quadrophonic tape (b) Vla., bassoon, trb., perc., tape
FORD, Clifford	*Thorybopoioumenoi* (1972) Voice, fl., vla., tape
FREEDMAN, Harry	*Graphic I* (1971) Orchestra, tape
	Keewaydin (1972) SSA, tape (optional)

HEALEY, Derek	*Lieber Robert* (1974) Piano, tape
	Stinging (1971) Treble recorder, cello, harpsichord, tape
	Summer 72/Ontario op. 44 (1975) Organ, tape
JAEGER, David	*Fancye* (1975) Pipe organ, computerized sounds and visuals
JOACHIM, Otto	*Stimulus a Goad II* (1973) Guitar, electronic apparatus
KASEMETS, Udo	*Variations (on variations)* (1966) Singer, instrumentalists, tape
LONGTIN, Michel	*Les immortels d'Agapia* (1972) Fl, cl, pno, perc., prepared tape
LORRAIN, Denis	*L'angelus* (1971) Cl., tape
MATTON, Roger	*Te Deum* (1967) SATB, Orchestra, tape
MERCURE, Pierre	*Tetrachromie* (1963) Cl., alto sax., bass cl., perc., electronic music
MONTGOMERY, Jim	*Chaser* (1978) 2 amplified horns, electronics
	Eagle (1977) Cello, electronics (2 players)
	Riverrun (1977) 2 pianos, 2 synthesizers, sound controller
PENTLAND, Barbara	*Disasters of the Sun* (1976) Mezzo-soprano, chamber ensemble, prepared tape
RAE, Allan	*Maiden of Deception Pass* (1972) Fl., ob., clar., bassoon, horn, perc. electronics
SAINT-MARCOUX Micheline Coulombe	*Alchera* (1973) *Mezzo-sop., chamber ens., tape*
	Miroirs (1975) Piano and tape
	Trakadie (1970) Percussion, tape
SCHAFER, R. Murray	*Air Ishtar* (1965) Voice, piano, contrabass, 6 perc., recorded voices
	From the Tibetan Book of the Dead (pub. 1968) Fl., clar., solo, chorus, tape
	Gita (1967 pub. 1977)

SCHAFER, *(continued)*	*Loving/Toi* (1965) Opera
	Music for the Morning of the World (1970 pub. 1973) Voice and tape
	Son of Heldenleben (1968 rev. 1967) Elec., perc, harp, piano, strings, tape
	Vanity (1965) Orch., ens., recorded voices
	Yeox and Pax (1969) SATB, organ, tape
SIMEONOV, Blago	*Little drama* (1977) Vla., rattle-toy, metronome, audience or prepared tape
SOUTHAM, Anne	*Counterparts* (1971) Strings, tape
SYMONDS, Norman	*Bluebeard Lives* (1975) Brass quintet, tape
TRUAX, Barry	*Sonic Landscape No. 1* (1970) Horn, tape
	Sonic Landscape No. 2 (1971) Electronic
	She, a Solo (1973) Mezzo-sop., tape
	Trigon (1975) Mezzo-sop., flute, piano, tape
	Nautilus (1976) perc., tape

All the above are available from:

Canadian Music Centre
3-2007 West 4th Avenue
Vancouver, B.C.

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Fine Arts Goals for Secondary School Programs

The Secondary School Fine Arts Program intends to provide an opportunity for students to develop their aesthetic potential as individual members of society. The goals listed here, common to all the Fine Arts, seek to develop in the student:

- a capacity to respond intuitively and critically to aesthetic experiences
- an involvement with aesthetic matters relating to society and the environment
- a perceptual awareness and aesthetic sensitivity
- an enthusiasm for the Fine Arts
- an ability to be creative, communicative, expressive, interpretive and exploratory
- a consciousness of the relationships between various creative processes and forms
- an understanding of the essential role the Fine Arts play in human existence.
- confidence, discipline, skill and technical ability in as many areas of the Fine Arts as necessary for continuous personal growth and development
- a capacity to respond to a broad range of art forms, even within a specialized area of the Fine Arts.

Fine Arts and the Core Curriculum

(Schools Department Circular No. 82 1979 03 27).

From the core curriculum study conducted in 1976-77, the Ministry of Education obtained advice and suggestions on a number of proposals, including a significant response regarding the importance of the Fine Arts in Education. The Ministry has taken the position that this is a vitally important aspect of a student's education but that because of the rich and diverse potential it has for learning, the development of provincially prescriptive courses is not desirable. Instead, general curriculum policy guides will be prepared and schools are asked to ensure that within these, specific significant learning experiences are provided.

The following statement elaborates the Ministry's philosophic position regarding Fine Arts in the context of the core curriculum. It is issued at this time with the request that it be discussed by school and district staffs as a basis for reviewing their policies and practices. As is so often the case in education the pendulum of change tends to swing to extremes. It will do no service to children if the focus on basic skills leads to a neglect or denigration of the arts in the total education of the student. The Ministry is confident that those in the positions of providing leadership in making educational decisions will ensure that the arts will maintain their rightful position in the total school program.

The arts assist any person to sharpen his sensibilities, to refine his perceptions, to enrich his understanding of life, to enhance his potentiality. Visual art stimulates awareness of form, colour, line, light and shade, structure, symmetry, rhythm. Music: of sound, shape, structure, movement, voice, rhythm, spontaneity, contrast. Drama: of voice, tone colour, movement, pause, suspense, foreshadowing. These are illustrative rather than exhaustive of the values of the arts. Moreover the arts cross reference and reinforce one another. Participation in the arts may take at least two forms. One is active and creative, the other, appreciative and intellectual. Preferably all pupils should participate in some form of art if only to appreciate what is involved in attaining excellence. Appreciation should lead to one's developing the capacity to perceive the beautiful, to know what constitutes good taste, and to discriminate between the good and the bad in artistic expression.

Apart from the value of the arts for their own sake they can assist the learning process in unexpected ways. It has been said *(Arts Bulletin of the Canadian Conference of the Arts,* April, 1977, page 22) that "the basic academic subjects, such as reading, depend on a child's understanding of shape, size, dimension, colour, and movement". Visual art, by training a child's powers of observation, can help him become sensitive to the profile of words.

The arts may assist inarticulate children to become articulate. This can be true for children of any capability but may have particular force for children

subconsciously aware of their own limitations. Too shy and insecure to attempt to express themselves before their fellows, they may find release and expressiveness through the vicarious opportunities of such as puppetry.

The arts may reveal a creative ability that seems to exist independently of intelligence or may point the way to a re-interpretation of intelligence. The autistic child Nadia revealed a sophistication in drawing, an innate understanding of perspective that far exceeded the norm for her age among children of whatever measured intelligence. (*Times Literary Supplement*, December 9, 1977, page 1438.)

In an age when specialization and fragmentation prevent many people from seeing the results of their labours whole, the arts have a therapeutic function in evoking the universal in mankind's experience.

The Ministry of Education expects that all pupils will have an opportunity in school to participate in one or more fields of the arts. This is a requirement in elementary schools and a desirability in the secondary school experience.

It should be remembered that the arts may well be taught in correlation with one another. The Romantic Period in Literature will be understood better for secondary students if similar Romantic characteristics are identified in the music of Beethoven, in the paintings of Delacroix, and in the poetic drama of Byron. Generally, children may find music a stimulus to painting.

Finally, school fine arts programs may be enriched through their association and collaboration with community artists and arts councils.

Evaluation Suggestions

The evaluation of a student's musical proficiency should determine to what extent the learning outcomes set by the Ministry of Education have been achieved.

Evaluation processes should examine both cognitive and affective learnings through various strategies. If such a process is used, evaluative results of cognitive content are generally made fairly objectively.

It is suggested that measuring affective growth can be made more objective by identifying specific criteria for each area to be evaluated. For example, to evaluate a student's attitude, the teacher should identify contributing factors such as attendance, participation, willingness to assist in out-of-class projects, leadership activities and reliability. The identified criteria would be used to establish a final evaluation for attitude. Affective growth should be measured on a developmental continuum.

Examples of how evaluation may be used:

- Determining student knowledge, skills and attitudes at the start of a course or unit enables tailoring the instructional program to both individual and group needs
- Ongoing (formative) evaluation during a course or unit allows students to assess their progress and enables teachers to diagnose weaknesses and alter methods or materials accordingly
- Evaluation at the end of a unit or course (summative evaluation) enables teachers to determine the degree to which learning outcomes have been achieved.

Music evaluation misused can be destructive; overused, it can interfere with the process it is designed to assist. Evaluation not used, however, denies teacher, student and parent valuable information on progress.

The process of student evaluation should also include evaluating the effectiveness of the total music program so that changes may be made where necessary.

Sample Evaluation Plan 1

Date of Report _____ Term _____

Student Musician _____ Div. No. _____

INTONATION (10) _____

TECHNIQUE (10) _____

RHYTHMIC ACCURACY (10) _____

TONE QUALITY (10) _____

STYLE (10) _____

MUSICIANSHIP (10) _____

ENSEMBLE PLAYING/SINGING (10) _____

SIGHT READING (10) _____

EAR TRAINING (10) _____

ATTITUDE (10) _____

TOTAL (100) _____

REMARKS: _____

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Sample Evaluation Plan 2

Name _____ Div. No. _____

Grade _____

Report Periods	1	2	3	4
Breathing and Posture				
Tone (beauty, control, dynamics)				
Intonation				
Diction/Articulation				
Rhythm				
Sight Reading				
Aural				
Theory				
Vocal Instrumental Techniques				
Stylistic Interpretation				
Knowledge of Form				
Knowledge of Literature				
Participation				
Cooperation				
Homework Assignments				
Development in Part Singing/Ensemble Playing				
Comments:				
Extra-Curricular Activities in Band, Choral, Strings, etc.				

Teacher's Signature _____

Sample Evaluation Plan 3

Music Department

BAND/CHORAL MUSIC PROGRESS SHEET Reporting Period _____ 19 ___

This report is to keep you fully informed of your child's progress in Band/Choral Music. I have tried to be as accurate as possible in evaluating your child's progress, because I know that as parents, you are interested in your child's musical accomplishments. If you desire a conference, please notify me.

NAME _____ INSTRUMENT/VOICE _____

SCHOOL _____ Grade ___ TEACHER _____

Length of playing/singing time on instrument _____

Report

1. **General Development:** Above average Average Below Average
2. **Tone:** Good Satisfactory Improvement needed
3. **Technique:** Good Satisfactory Improvement needed
4. **Class Attendance:** Good Satisfactory Improvement needed Tardy
5. **Home Practice:** Very good Sufficient Not enough
6. **Interest and Attitude:** Good Satisfactory Improvement needed
   Seems to be losing interest
7. **Conduct at Rehearsals:** Good Satisfactory Noisy
   Not attentive Talkative
8. **Musical Strengths or Weaknesses:**
   a) Notation/Vocal Techniques
   b) Fingering or positions
   c) Rhythm
   d) Sight Reading/Singing
   e) Range
   f) Theory
9. **Additional Comments:**

Sample Evaluation Plan 4

Percussion Instruments

NAME: SCHOOL:

DIVISION: INSTRUMENT:

TEACHER'S SIGNATURE:

	First Report	Second Report	Third Report
Posture			
Hand Position			
Flams			
Dynamics			
Rolls			
Rhythmic Accuracy			
Accuracy in Review			
Accuracy in Sight Reading			
Attentiveness			
Other			

If you desire a conference, please notify the teacher.

Sample Evaluation Plan 5

Music Department

SURNAME FIRST NAME DIVISION NO.
TEACHER
SUBJECT

Report Period:
SEPT OCT NOV DEC JAN FEB MAR APR MAY JUNE
(CIRCLE ONE)

MID-SEMESTER REPORT | | FINAL REPORT | |

LETTER GRADE
A B C+ C C- D E P F I

STUDENT ABSENCE
TOTAL POSSIBLE
CLASSES TO DATE

1-10 SCALE (Under 5 requires immediate attention)

..... Articulation	..... Pitch
..... Breath Support	..... Posture
..... Ear Training	..... Rhythm
..... Interpretation	..... Sight Reading
..... Phrasing	..... Tone Colour

TEACHER'S SIGNATURE

TEACHER WILL INDICATE HERE ☐
IF PARENT INTERVIEW IS DESIRABLE
PLEASE PHONE IF YOU WISH TO SPEAK WITH THE TEACHER

White - Student Yellow - Office Pink - Teacher

Sample Student Practice Report Form

STUDENT'S NAME _____ CLASS _____

This practice report will prove helpful in keeping an accurate record of your practice time and will serve as a check on weekly progress. Record the amount of time practised each day. At the end of the week, have your parent initial this form to indicate that the practising has been completed. Present this form to your teacher each week for rating and comments.

Symbols used for teacher's rating:

E = Excellent S = Satisfactory N = Insufficient Practice Time

Week	M	T	W	T	F	Sat.	Sun.	Parent's Initial	Teacher's Rating
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									

Sample Time Allocations For Rehearsals

Planning is essential to ensure efficient use of time. The following is a guide to assist teachers in planning rehearsals:

Total Rehearsal Time	30 min.	45 min.	60 min.	90 min.
Announcements	1 min.	2 min.	3 min.	4 min.
Warm-up/Vocalizing/Tuning	14 min.	21 min.	28 min.	36 min.
Music Practice (Theory & Reading)	15 min.	22 min.	29 min.	50 min.

Field Trips

The information below is included to assist teachers in planning field trips. If well-planned, field trips can be effective extensions of the music program.

Successful field trips do not just happen but are the result of many hours of dedicated and comprehensive planning.

In planning field trips, teachers should:

- start work on planning field trips early in the school year
- motivate students to fulfill responsibilities in other subjects
- obtain approval from the School Board, principal and parents
- discuss all rules, regulations and itinerary with parents and students
- include other educational activities in addition to music
- ensure that financial support be discreetly available for students in need (Students should not be excluded because of a lack of financial resources.)
- provide adequate chaperons
- receive approval several weeks in advance for itineraries including billeting, eating, travelling, performing and relaxing
- appoint a tour manager to handle the non-musical details
- arrange for emergency health and medical needs
- always include alternative activities in case of schedule interruptions
- provide parents/guardians and school administrators with an accurate itinerary.

Music Library

It is desirable for secondary schools offering music programs to:

- maintain a library of choral and instrumental music at various levels for large and small ensembles
- contain five different titles for each student enrolled in each music course
- increase the number of music selections by ten percent annually
- provide appropriate storage space
- maintain an author and title index.

Professional Music Associations

American Choral Directors' Association
P.O. Box 5310
Lawton, Oklahoma 73504, U.S.A.

British Columbia Choral Federation
572 Beatty Street
Vancouver, B.C. V6B 2L3

The British Columbia Music Educators' Association
British Columbia Teachers' Federation
105-2235 Burrard Street
Vancouver, B.C. V6J 3H9

The Canadian Choral Institute
609 J-Michener Park
Edmonton, Alberta T6H 5A1

Canadian Music Educators' Association
P.O. Box 1461
St. Catherines, Ontario L2R 7J8

Canadian String Teachers' Association
University of Western Ontario
Faculty of Music
London, Ontario N6A 3K7

Music Educators' National Conference
1902 Association Drive
Reston, Virginia 22091, U.S.A.

National Association of Jazz Educators
P.O. Box 724
Manhattan, Kansas 66502, U.S.A.

Professional Journals

Accent
1418 Lake Street
Evanston, Illinois 60204, U.S.A.

American Society of Composers, Authors and Publishers
575 Madison Avenue
New York, New York 10022, U.S.A.

Broadcast Music Inc.
589-5th Avenue
New York, New York 10017, U.S.A.

Canadian Composer CAPAC
1263 Bay Street
Toronto, Ontario M5R 2C1

Canadian Music Centre
3-2007 West 4th Avenue
Vancouver, B.C.

Composer, The Composers' Guild of Great Britain
10 Stratford Place
London W.1, England

The Composer, David Cope, ed.
Composers Autograph Publications
P.O. Box 7103
Cleveland, Ohio, U.S.A.

Computer Music Journal
Box E
Menlo Park, California 94025, U.S.A.

Contemporary Music Project Newsletter
1156-15th Street N. W.
Washington, D.C. 20005, U.S.A.

Guitar Player Magazine
348 Santa Cruz Avenue
Los Gatos, California 95030, U.S.A.

Instrumentalist
1418 Lake Street
Evanston, Illinois 60204, U.S.A.

Musicanada
36 Elgin Street
Ottawa, Ontario K1P 5K5

Music Canada Quarterly Magazine
2585 Drew Road, Unit 7
Malton, Ontario L4T 1G1

Music Scene, N. Gyokeres, ed.
BMI Canada Ltd.
41 Valleybrook Drive
Don Mills 405, Ontario
(Bi-monthly, gratis)

Performing Arts in Canada
Box 517, Station "F"
Toronto, Ontario M4Y 1T4

Perspectives of New Music, B. Boretz & T. Cone, eds.
Princeton University Press
Princeton, New Jersey 08540, U.S.A.

School Musician — Teacher and Director
A.S.B.D.A.
P.O. Box 245
4 East Clinton Street
Joliet, Illinois 60434, U.S.A.

Source, Composer/Performer Edition
Music of the Avant Garde, L. Austin, ed.
330 University Avenue
Davis, California 95616 U.S.A.

Synthesis
Scully-Cutter Pub. Co.
1315-4th Street S. E.
Minneapolis, Minnesota 55414, U.S.A.

Tempo, A quarterly review of modern music
C. Mason ed.
Boosey Hawkes Ltd.
295 Regina Street
London, England W1A 1BR

Teacher Reference Books — General

Apel. *HARVARD DICTIONARY OF MUSIC.* Harvard Univ. Press.
Concise and up-to-date musical dictionary.

Dart. *THE INTERPRETATION OF MUSIC.* Harper Colophon.
Assists the teacher in interpreting Baroque and Classical music.

Hindemith. *ELEMENTARY TRAINING FOR MUSICIANS.* Schott.
Thorough study of metre and rhythm for everyone. Exercises for rhythmic analysis through enharmonic transcription and interval study in all forms. Good index including accents, accidentals, articulation, clefs, ornaments and time signatures.

Machlis. *MUSIC ADVENTURES IN LISTENING* (Text and Recordings) Grosset & Dunlap, 1968.
What music is made of; song and piano piece; opera and ballet; music with a story; music without a story; music in history; styles and periods from Gregorian Chant to synthesized music.

Shand. *CANADIAN MUSIC: A SELECTIVE GUIDELIST FOR TEACHERS.* Canadian Music Educators' Association.
An outline of music scores for secondary school choirs, bands, orchestras, wind and mixed ensembles. Includes first page of score, duration, text, voicing, rating, grade level, musical style, technical challenges, pedagogical value, student appeal and effectiveness in performance.

Facilities

Geerdes. *PLANNING AND EQUIPPING EDUCATIONAL MUSIC FACILITIES.* Reston, Va: Music Educators' National Conference.
Valuable reference book for music educators, architects and district staff administrators.

Conducting

Long. *THE CONDUCTOR'S WORKSHOP.* Wm. C. Brown.
Reference book on the techniques of instrumental conducting.

Rudolf. *THE GRAMMAR OF CONDUCTING.* G. Schirmer.
A comprehensive practical study of modern baton technique, foreword by George Szell. Material ranges from the non-expressive pattern (4-beat) to free style. Excellent score examples from Bach to Stravinsky, graphed conducting patterns and indexes.

Sample Historical Précis

The following data have been compiled to assist in teaching the historical learning outcomes previously outlined.

Composer	**Dates**	**Title**	**Content**
Monks	900-1100	Gregorian Chant	Monotic, parallel, free, melismatic, organum
Anonymous	12th Century	*The Play of Herod*	Medieval instruments; Perfect 4ths, 5ths and 8ves; Secular vocal writing
Adam de la HALLE	1237-1287	*Le jeu de Robin et Marion*	Instruments; voices
Guillaume de MACHAUT	1300-1377	Kyrie SAT	Medieval Masses resolving onto triads
Guillaume DUFAY	1400-1474	Mass SATB	A cappella
Josquin DESPREZ	1440-1521	Mass, Kyrie SATB voice range expands	A cappella
Orlando DE LASSO	1532-1592	Mass, Domine SATB	A cappella
Tomas Luis de VICTORIA	1540-1611	Mass, Amicus Meus SATB	A cappella
Giovanni GABRIELI	1557-1612	Canzon VI a 7	Renaissance Instruments; St. Mark's Cathedral, Venice Echo brass, imitation
Giles FARNABY	1560-1600	"Up Tails All"	Variations for Harpsichord
John DOWLAND	1562-1626	Air: "Can She Excuse My Wrongs?"	Countertenor

Composer	Dates	Title	Content
Thomas CAMPION	1562-1620	Air: "I Care Not For These Ladies"	Countertenor
William BYRD	1542-1623	*My Lord Of Oxenford's March*	Rauschpfeife, regal, sackbut, harpsichord, lute
Thomas TALLIS	1505-1585	Renaissance Instrumental	Krummhorns, regal, viols, lute, organetto, flute, kortholt
Thomas MORLEY	1557-1602	"Fire, Fire"	SATB English Madrigal (secular)
Orlando GIBBONS	1583-1623	"The Silver Swan"	SATB English Madrigal
John WILBYE	1574-1638	"Thou Art But Young"	SATB English Madrigal
Giovanni PALESTRINA	1525-1594	"Tristis Est Anima Mea"	SATB contrapuntal and syllabic sacred
Claudio MONTEVERDI	1567-1643	"Ecco Mormorar L'Onde"	SATB secular
Carlo GESUALDO	1560-1613	"Dolcissima Mia Vita"	SATB chromatic dissonance (all 12 semi-tones)
John BULL	1562-1628	"The King's Hunting Jigg"	Early Baroque brass
F. P. SWEELINCK	1562-1621	17th Century Organ	Organ
Heinrich SCHUTZ	1585-1672	Motet	A cappella
Johann Hermann SCHEIN	1586-1630	*Zion Spricht*	Echo effect
Samuel SCHEIDT	1587-1654	Canzon Cornetto	Cornets
Louis COUPERIN	1626-1661	Cabinet Organ	Organ

Composer	Dates	Title	Content
Dietrich BUXTEHUDE	1637-1707	Magnificat for Organ	Organ
Henry PURCELL	1659-1695	Te Deum in D+	Chorus
Alessandro SCARLATTI	1660-1725	Concerto in F+	Consort
Antonio VIVALDI	1675-1741	"Spring" from *The Four Seasons*	Strings Consort
Georg Philipp TELEMANN	1681-1767	Cantata	Soloist and Chorus
J. S. BACH	1685-1750	Brandenburg Concerto No. 4 (3rd Mov.)	Consort
		Prelude	Keyboard
Georg Frederick HANDEL	1685-1759	"The Trumpet Shall Sound" From *The Messiah* Oratorio	Trumpet and Orchestra
Joseph HAYDN	1732-1809	Trumpet Concerto Symphony No. 31 (Horn Signal)	Trumpet and Orchestra
Wolfgang Amadeus MOZART	1756-1791	Overtures to: *The Magic Flute, The Marriage of Figaro,* Clarinet Concerto in A# Major	Orchestra
Ludwig van BEETHOVEN	1770-1827	Symphony Nos. 1-9	Orchestra
Franz SCHUBERT	1797-1828	Unfinished Symphony	Orchestra
Carl M. von WEBER	1786-1826	Clarinet Concerto No. 2 (3rd Mov.)	Clarinet and Orchestra
Felix B. MENDELSSOHN	1809-1847	Reformation Symphony	Orchestra

Composer	Dates	Title	Content
Robert SCHUMANN	1810-1856	*Träumerei*	Piano
Frederic CHOPIN	1810-1849	Piano Prelude No. 15	Piano
Gioachino ROSSINI	1792-1868	*Semiramide (Art of the Prima Donna)*	Voice and Orchestra
Vincenzo BELLINI	1801-1835	*Norma*	Voice and Orchestra
Giuseppe VERDI	1809-1850	*Aïda*	Voice and Orchestra
Giacomo PUCCINI	1858-1924	*Tosca*	Voice and Orchestra
		Madama Butterfly	Voice and Orchestra
Richard WAGNER	1813-1883	*Tristan und Isolde*	Extension of triad V_{13} & Chromatic alterations
		The Flying Dutchman	Overture
Franz LISZT	1811-1886	*Liebestraum*	Piano
Hector BERLIOZ	1803-1869	*Nuits d'Eté (Summer Nights)*	Sop. & Orchestra
Johannes BRAHMS	1833-1877	*Variations on a Theme by Handel*	Orchestra
Georges BIZET	1838-1875	*Carmen*	Voice and Orchestra
Modest P. MOUSSORGSKY	1839-1881	*Boris Godounoff*	Voice and Orchestra
Peter Ilich TCHAIKOVSKY	1840-1893	Piano Concerto	Piano and Orchestra
		1812 Overture with cannons	Orchestra
Antonin DVORAK	1841-1904	Cello Concerto (3rd Mov.)	Cello and Orchestra
Edvard GRIEG	1843-1907	Piano Concerto	Piano and Orchestra

Composer	Dates	Title	Content
Richard STRAUSS	1864-19	*Death and Transfiguration*	Extreme chromaticism
Gustav MAHLER	1860-1911	Symphony No. 5	Orchestra
Claude DEBUSSY	1862-1918	*Afternoon Of A Faun*	Impressionism whole tone scale
Maurice RAVEL	1875-1937	*L'enfante*	One act opera impressionism
Francois POULENC	1899-1963	*Les Biches*	Orchestra
Darius MILHAUD	1892-	*Creation of the World*	Sax. solo; brass gliss
Alban BERG	1885-1935	Violin Concerto (1935)	12 tone row which includes 4 triads and a whole tone scale; extremely romantic; gentle; lyric; Ländler Folk Melody; Bach Chorale
Luigi NONO	1924-	*Incontri*	Italian Serialism
Karlheinz STOCKHAUSEN	1928-	*Kontrapunkte*	German (early electronic composer)
		Hymnen (1955)	Choirs, generators, musique concrète
		Momente (1965)	Sop., choirs, 13 instruments
Pierre BOULEZ	1925-	*Le Marteau Sans Maître*	French (early electronic composer)

Composer	Dates	Title	Content
Edgar VARÈSE	1885-1965	*Hyperprism* (1924)	2 wind ens. and large perc.
		Octandre (1924)	Chamber orch.
		Intégrales (1926)	Large orchestra
		Density 21.5 (1936)	Flute (platinum)
		Ionisation (1931)	37 percussion instruments
		Poème Électronique (1968)	Sop., instr., gens., tape manipulation
John CAGE	1912-	*Fontana Mix* (1958)	Prepared tape (mixed)
Luciano BERIO	1925-	*Thema to James Joyce* (1958)	Sop., tape manipulation
		Visage (1961)	Sop. and gens.
Arnold SCHOENBERG	1874-1951	*Transfigured Night* (1900)	String sextet, Chromaticism in the style of Wagner
		Pierrot Lunaire (1912)	*Sprechstimme* (Spokensong) atonal
		Serenade Op. 24 (1923)	First ordered 12 tones
		Piano Suite Op. 25 (1924)	Waltz: first 12 tone row
		String Quartet No. 3 (1927)	12 tone row used in all 4 parts
		String Quartet No. 4 (1936)	Strict 12 tone rules apply
		Concerto for Violin and Orchestra	Extremely mathematical 12 tone writing

Composer	Dates	Title	Content
Anton WEBERN	1883-1945	Five Pieces For Orchestra Op. 10 (1911-13)	Architectural interval Proportion-pointillisme. Atonal
		Symphony Op. 21 (1928)	Single-note texture: brevity; tone sparseness individual tone colour
		Cantata No. 1, Op. 29 (1939)	7 minutes total duration symmetrical tone row
Alban BERG	1885-1935	*Wozzeck*, Opera in three acts (1920)	Atonal; Act I: Classical Suite; Act II: Six Inventions: *sprechstimme;* extremely dramatic; chromatic; lyrical
		Lyric Suite (1925-26)	Strict 12 tone technique in first and last movements; originally a string quartet (middle three movements arr. for string orchestra)
MIMAROGLU		*Prelude* (1966)	Rubber band tape manipulation
Murray SCHAFER		*Threnody* (1960's)	Everything except synthesizer
PENDERECKI	1933-	*In Memory (Hiroshima)* (1960)	Strings only

Composer	Dates	Title	Content
Vladimir USSACHEVSKY		*Creation Prologue* (1961)	Choir & gens.
AREL		Stereo E. M. No. 1 (1961)	All generators
Otto LUENING	1900-	*Gargoyles* (1962)	Synthesizer and violin
LIGETI	1923-	*Requiem* (1960's)	Voices, organ, orch., tone clusters
LEEDY		*Doria* (1973)	Buchla Box, Moog *(Slaughterhouse Five)*
W. V. MATHEWS (Programmer)		Bicycle Built For Two (1964)	Computer 7090 Digital-Analogue-Sound Transducer I.B.M. Cards
Serge PROKOFIEV	1891-1953	*Lt. Kije*	Russian (1933)
		Piano Concerto (1921)	Busy music
		Alexander Nevsky (1936) (original film score)	Orchestra
		Battle on Ice	Orchestra
		Field of the Dead	Contralto and Orchestra
Dimitri SHOSTAKOVICH	1906-1975	Symphonies (No. 5, 1937)	Russian folk; heavy bass brass; busy
Aaron COPLAND	1900-	*Outdoor Overture* (1938)	American folk tunes; open fourths & fifths

Composer	Dates	Title	Content
Charles IVES	1874-1954	Symphonies (No. 4, 1916)	Orch., 4 bands, organ, choirs; American folk
Henry COWELL	1897-1965	*Banshee* (1920's)	Tone clusters
		Aeolian Harp	Played inside piano
Arthur HONEGGER	1892-1955	*Pacific 231* (1923)	Orch., glorifying the locomotive
Ralph VAUGHAN WILLIAMS	1872-1958	*English Folk Song Suite* (Orchestrated by Gordon Jacob)	Trad. folk tunes
Benjamin BRITTEN	1913-1976	*War Requiem* (1961)	Orch.; choirs; soloists — veiled triads, superimposed thirds
Paul HINDEMITH	1895-1963	*Mathis der Mahler* (1934)	Symphony Mov. I & III
		Six Chansons (1940)	("Verger"; "Les Biches"; "Un Cygne")
		Nobilissima Visione (1937)	Symphony, originally ballet score.
		Sonata for Piano Four Hands (1938)	Piano
		Sonata in C (1936)	Violin and Piano
		Six Chansons (1940)	Mixed Chorus
		Sinfonietta in E (1949)	Symphony
		The Harmony of the Universe (1951)	Symphony

Characteristics of Paul Hindemith

— free use of the 12 tones result from a counterpoint of *chord against chord* (instead of note against note) and creates *polyharmony*.

— chordal tension and relaxation through contrary motion of melodic and harmonic force.

— adheres to *tonality* (not atonality as in the Schoenbergian school).

— harmony can be dry, dissonant, chromatic and modal; however, simple *triads* are used frequently as points of repose (cadences).

— Theorist and Teacher: Test — *The Craft of Musical Composition* (1937) puts forth his complex COMBINATION TONE SERIES based on the overtone system.

Composer	Dates	Title	Content
Béla BARTÓK	1881-1945	Six String Quartets (No. 4, 1928)	String Quartet 5 Movs.
		Two Rhapsodies for Violin and Piano (1921)	Violin and Piano
		Music for Strings, Percussion and Celesta (1936)	Strings, Percussion and Celesta
		Concerto for Orchestra (1944)	Orchestra
		Two Sonatas for Violin and Piano (1921-22)	Violin and Piano
		Mikrokosmos (1926-37)	153 pieces ranging from simplest grade to virtuoso level for the piano
		Sonata for Two Pianos and Percussion (1938)	Piano and Percussion

Characteristics of Béla Bartók

— Bartók explored the music of the *Hungarian* peasant class; and he made their *Folk melodies* and *rhythms* become part of the main currents in 20th Century Music.

— peasant tunes based on *old modes* and *pentatonic scales* freed Bartók from major and minor keys.

— by moving within a narrow range and circling about a *single note, tone clusters* resulted.

— intervals of the second, fourth and seventh were preceded by a melodic pentatonic scale-wise line.

— *motivic cells* (3—6 note germs) were used.

— *percussive dissonance* and *driving Folk rhythms* created a new rhythmic imagination (pounding, stabbing, elemental force and tension).

— repetition of single notes, combining triple and duple, or groups of five against three produced *polyrhythms*.

— fugal, imitative dissonant counterpoint; glissandos, trills, tremolos and harmonics in string writing; percussive treatment of the piano colour for the Hungarian Folk Melodies.

Composer	Dates	Title	Content
Igor STRAVINSKY	1882-1971	*The Firebird* (1910)	Influence of teacher R. Korsakoff. Ballet suite.
		Petroushka (1911)	Orchestra
		Rite of Spring (1913)	Created riot in Paris
		Symphony in C (1940)	Neo-classicism (BCG Theme)
		Symphony in Three Movements (1945)	Jazz influence
		Symphony of Psalms (1954)	Typical Stravinsky syncopation

Composer	Dates	Title	Content
STRAVINSKY *(continued)*		*Cantata on Elizabethan Lyrics* (1952)	Stravinsky's first 12 tone Septet (1935) atonal; for piano, string, and wind instruments
		Three Songs from Shakespeare	Mezzo, Fl., Vln., Cl.
		In Memoriam Dylan Thomas (1954)	Tenor, String Qt., & 4 tmbs.
		Canticum (1956)	Chorus and Orchestra 12 tone procedures & 16th C. polyphony
		Agon (1957)	Ballet: Dodecaphonic (12 tone music) — strict symmetrical rows
		Threni (1958)	Derives from liturgical polyphony and the works of Webern

Teacher References — Performance Recordings

ABC Choral Art Series. Holt, Reinhart and Winston.

Adventures in Music for Secondary Schools. RCR 528.

Albert Ayler — Spiritual Unity. ESP DISK 1002.

Art Blakey — A Night at Birdland Vols. 1 & 2. Blue Note BST 81521-2 (2 LP set).

The Bach Album. Educational Record Sales.

Bach's Greatest Hits. Educational Record Sales.

Benny Goodman — Carnegie Hall Jazz Concert Vols. 1-3. Columbia 814-6.

The Best of Herbie Hancock. Blue Note 89907.

Bill Evans — The Village Vanguard Sessions. Milestone M47002.

The Bix Beiderbecke Story Vol. 2 — Bix and Tram. Columbia 845.

Cecil Taylor — Silent Tongues. Arista AL 1005.

Chant Gregorian. Ace of Diamonds SDD2183.

Charles Christopher Parker, Jr. Bird. The Savoy Recordings. Savoy 2201 (2 LP set).

Charles Mingus — Better Git It In Your Soul. Columbia CG 30628.

Chick Corea. Blue Note LA 395.

A Choral Tapestry — Ambrosian Singers. Murbo 6007.

Clifford Brown — The Quintet Vol. 2. Emarcy 403, Vol. 2, Emarcy 407 (2 LP set).

Count Basie — The Best of Count Basie. RCA 4050.

Dave Brubeck — The Fantasy Years. Atlantic SD2-317.

Delius and Elgar Part Songs — Louis Halsey Singers. Agro ZK 23.

Dizzy Gillespie — In the Beginning. Prestige 24030.

Famous Madrigals — Monteverdi Choir, Hamburg. Telefunken SWAT 9462-B

The Genius of Bud Powell 1949-51. Verve 2506.

Gerry Mulligan — With Tentette. Capitol M 11029.

The Heliocentric Worlds of Sun Ra Vols. 1 & 2. ESP DISK 1014 & 1017.

History of Jazz on Records. Folkways Records 2801-2911 (Set of 11 albums).

History of Music in Sound, Ancient and Oriental. RCA Victor LM 6057.

History of Music in Sound, Renaissance. RCA Victor LM 6058.

John Coltrane — Giant Steps. Atlantic 1311.

John Coltrane — Interstellar Space. Impulse ASD 9277.

John Coltrane — Live at Birdland. Impulse S-50.

Joy to the World — Robert Shaw Chorale. Camden CAS 448 (e).

Keith Jarrett — Backhand. Impulse ASH 9305.

King's Singers. EMI (8 albums)

Lennie Tristano — Crosscurrents. Capitol M11060.

Louis Armstrong and Earl Hines 1928. Smithsonian.

Make We Joy — Festival Singers of Canada. Polydor 2917009.

Miles Davis — The Complete Birth of the Cool. Capitol M11026

Miles Davis — Kind of Blue. Columbia PC 8163.

Miles Davis — Live Evil. Columbia CG 30954.

Miles Davis — Sorcerer. Columbia PC 9532

Music: Adventures in Listening. Grosset & Dunlap.

Ornette Coleman — The Shape of Jazz to Come. Atlantic 1317.

Sidney Bechet — Master Musician. RCA (Bluebird) AXM2-5516.

Singers Unlimited. VSAF label (9 albums).

The Smithsonian Collection of Classic Jazz. Smithsonian (6 album boxed set).

Sonny Rollins — Saxophone Colossus and More. Prestige 24050.

Stan Kenton — New Concepts of Artistry in Rhythm. Creative World ST 1002.

Thelonious Monk — Complete Genius. Blue Note LA 579.

This Is Duke Ellington. RCA VPM 6042.

Virtuoso — Roger Wagner Chorale. Columbia PC 31352.

Weather Report — I Sing the Body Electric. Columbia PC 31352.

Woody Herman's Greatest Hits. Columbia CS 9291.

Teacher References — Composition Recordings

AREL	*Stereo Electronic Music No. 1* (1964); BABBITT: *Composition for Synthesizer* (1964); DAVIDOVSKY: *Electronic Study No. 1* (1964); EL-DABH: *Leiyla and the Poet* (1962); LUENING: *Gargoyles* (1962); USSACHEVSKY: *Creation — Prologue* (1962) Columbia-Princeton: Electronic Music Center. Col MS-6566.
BABBITT	See AREL (Col. Princeton Elec.).
BABBITT	*Ensembles for Synthesizer*; CAGE: *Variations 11* (1961 — Tudor; POUSSEUR: *Trois visages de Liège* (1961). Col MS-7051
BARBER	*Adagio for Strings.* Odyssey Stereo X349 (Col. Y33230).
BEATLES	*Magical Mystery Tour.* Capitol SMAL 2835.
BEATLES	*Sgt. Pepper's Lonely Hearts Club Band.* Capitol SMAS 2653.
BERIO	*MIMARJIU, BERIO, CAGE: Electronic Music.* Turnabout TV 34046S.
BERIO	*BERIO AND MIMAROGLU: Electronic Music III.* Turnabout SMLP 4033.
CAGE	See BERIO (Electronic Music).
CAGE	*Preludes and Interludes.* Ace.
CAGE	*Variations II* (See BABBITT).
CARLOS	*BACH:* Suite No. 2 in B; "Sheep May Safely Graze"; Brandenburg Con. No. 5, etc. Carlos, MOOG. Col. M-32659.
CARLOS	*Clockwork Orange.* Col KC-31480.
CARLOS	*SWITCHED ON BACH* — J. S. BACH; Brandenburg Con. No. 3; "Jesu, Joy of Man's Desiring"; etc. Carlos, MOOG. MS-7194.
CARLOS	*Well-Tempered Synthesizer.* Col MS-7286.
DAVIDOVSKY	See AREL (Col. Princeton Elec.).
DSY	*A la mémoire des victimes* d'Hiroshoma. Philips S-839 260.
EL-DABH	See AREL (Col. Princeton Elec.).

GLEESON	*Beyond the Sun (Holst: "Planets").* Mer 80000.
LEEDY	*Themes from "Slaughterhouse Five".* Ang S-36876.
LIGETI	*2001 A Space Odyssey* (Ligeti: *Atmospheres: Lux Aeterna; Requiem).* MGM SIE-13ST.
LUENING	See AREL (Col. Princeton Elec.).
MATHEWS	*Music From Mathematics.* Decca DL79103.
MAXFIELD	*Pastoral Symphony* (1960); *Bacchanale* 1963; *Piano Concerto For David Tudor* (1961); *Amazing Grace* (1960). Adv S-8.
MIMAROGLU	See BERIO (*Electronic Music III*).
MIMAROGLU	*Face the Windmills, Turn Left (Agony; Le Tombeau d'Edgar Poe; Bowery Bum; Intermezzo; 8 Preludes for Magnetic Tape).* Fin 9012.
MIMAROGLU	*To Kill a Sunrise; La Ruche-Wiederkehr, Merlet, Joste.* Folk 33951.
MIMAROGLU	*Wings of the Delirious Demon & Other Electronic Works.* Fin 9001.
MIMARJIU	See BERIO *(Electronic Music).*
PERRY-KINGSLEY	*The In Sounds From Way Out.* Vanguard. VSD 79222.
PINK FLOYD	*Dark Side of the Moon.* Capitol ST 11163.
PINK FLOYD	*No Title.* Capitol ST-6279.
POUSSEUR	*Trois visages de Liège* (See BABBITT).
RILEY	*A Rainbow In Curved Air.* Col MS-7315.
RILEY	*In C.* Col MS-7178.
SCHAFER	*Electronic Music By Canadian Composers.* Melbourne SMLP4024.
SCHAFER	*Electronic Music By Canadian Composers.* Melbourne SMLP4027.
SCHAFER	*Trenody.* Melbourne SMLP4017.
STOCKHAUSEN	*Momente.* None H-71157.
SUBOTNICK	*4 Butterflies.* Col M-32741.
SUBOTNICK	*Silver Apples.* None 71174
TOMITA	*Firebird* (Moussorgsky, Debussy, Stravinsky). RCA ARLI-1919.
TOMITA	*Kosmos.* RCA ARLI-1312.
TOMITA	*Pictures at an Exhibition* (Mussorgsky). RCA ARLI-0838.
TOMITA	*Planets* (Holst). RCA ARLI-1919.

TOMITA	*Snowflakes are Dancing* (Music of Debussy). RCA ARLI-4088.
TRUAX	*Electronic and Computer Music.* Melbourne SMLP4033.
USSACHEVSKY	See AREL (Col. Princeton Elec.).
VARÈSE	*Edgar Varèse.* Col MS-6146.
VARÈSE	*Edgar Varèse.* Col MS-6362.
WAKEMAN	*Journey to the Centre of the Earth.* AM SP-3621.
WAKEMAN	*The Six Wives of Henry VIII.* AM SP-4361.
WHO, THE	*Tommy.* AM SP-99001.

Teacher References — Filmstrips, Films, Videotapes

Filmstrips

And All That Jazz. Scott Educational Division, Prentice Hall.

The American Musical Theatre. School Services A6RF 0099.

An Audio Visual History of Jazz. School Services A5RF 875.

Bach Transmogrified. Young People's Concert Series, McGraw-Hill Ryerson, b/w, 101034-3.

The Ballad Tradition. School Services 99RF 0510.

Baroque Art and Music. School Services 99RF 0455.

Basic Elements of Music. School Services AEVRF 022.

The Blues. Educational Audio Visual.

The Conductor. Educational Audio Visual.

Elements of Music — Rhythm. School Services A7AK 0400.

18th Century Art and Music. School Services 97RF 0042.

How a Recording is Made. Educational Audio Visual.

How to Make Electronic Music. School Services 99RF 0157.

Impressionism in Art and Music. School Services 97RF 0042.

Introduction to Musical Notation. School Services AE VRF 022.

Learning About Music. Educational Record Sales.

Learning to Play the Bassoon. Imperial Educational Resources, Inc.

Learning to Play the Cello. Imperial Educational Resources, Inc.

Learning to Play the Clarinet. Imperial Educational Resources, Inc.

Learning to Play the Double Bass. Imperial Educational Resources, Inc.

Learning to Play the Flute. Imperial Educational Resources, Inc.

Learning to Play the Guitar. Imperial Educational Resources, Inc.

Learning to Play the Oboe. Imperial Educational Resources, Inc.

Learning to Play the Violin. Imperial Educational Resources, Inc.

Listening to Jazz. School Services 98RF 0309.

Music and Culture. School Services 97RF 0039.

The National Folk Festival. Silver Burdett 74-19454.

The Origins of Jazz. Educational Audio Visual.

Pathways to Music — Jazz. Nick Rossi, Keyboard Publications.

Pathways to Music — Rock. Nick Rossi, Keyboard Publications.

Pop Music of the Twentieth Century. Educational Audio Visual.

Robert Starer — Composer. Silver Burdett 74-174-52.

Rock. School Services 99RF 0079.

Romanticism in Art and Music. School Services 91RF 0292.

The World of Popular Music — Rock. Follett Publishers 4603.

The World of Popular Music — Afro. Follett Publishers 4608.

The World of Popular Music — Folk and Country. Follett Publishers 4623.

The World of Popular Music — Jazz. Follett Publishers.

Films and Videotapes

Films listed below are available on a free loan basis through each school's PEMC representative from: The Provincial Educational Media Centre, 7351 Elmbridge Way, Richmond, B.C. V6X 1V8.

Videotapes are available for purchase from the Provincial Educational Media Centre through each district's PEMC liaison person.

Title	PEMC code number
SYNCHROMY/LINES HORIZONTAL/LINES VERTICAL Three films from the National Film Board present Norman McLaren on a single reel. *Synchromy* employs novel optical techniques to compose the piano rhythms of the sound track. These are moved in multicolour onto the picture area of the screen so that, in effect, you see what you hear. *Lines Horizontal* and *Lines Vertical* are experiments in pure design by film artists Norman McLaren and Evelyn Lambart. Lines, ruled directly on film, move with precision and grace against a background of changing colours in response to music specially composed for the films. *Lines Vertical* is accompanied by composer Maurice Blackburn on the electronic piano and *Lines Horizontal* by American folk musician Pete Seeger on wind and string instruments. These films can be best used to complement the Music Composition Program.	Film-Mu-363 Video-N/A
PEN POINT PERCUSSION/DOTS/LOOPS Three films from the National Film Board present Norman McLaren on a single reel. In *Pen Point Percussion* McLaren explains how he makes synthetic sound on film. With an oscilloscope he first demonstrates what familiar sounds look like on the screen; next how sound shapes up on a film's sound track; and then, what	Film-Mu-364 Video-N/A

Title	PEMC code number
synthetic sounds sound like when drawn directly on film. This technique is seen in *Dots* and *Loops*. These films can be best used to complement the Music Composition Program.	
DISCOVERING ELECTRONIC MUSIC In an age of technology it is not surprising that music is being strongly influenced by electronics. This film shows us something of the physical basis of music and how it can be created and altered by electronic means. We see the sound synthesizer and learn of its capacity to create, envelope and filter sounds. We learn about computer-controlled music and watch a composition being created by using a computer. This film can be best used to complement the Music Composition Program.	Film-Mu-365 Video-VA-86
NEW SOUNDS IN MUSIC Examines many of the new experiments in music. Includes examples of electronic music and improvisation on recently invented instruments.	Film-Mu-366 Video-VA-87
WHY MAN CREATES A series of explorations, episodes and comments on creativity. The sections are (a) an animated history of the world the human race has built on ideas, (b) illustrations of how ideas can begin, (c) the young creator struggles to dominate material that resists, fights and develops a life of its own, (d) society makes its contribution, (e) the fate of an unaverage bouncing ball throws some light on the creator's place in the world, (f) a statement about the possible relationship between ideas and institutions, (g) a serious view of the patient process by which scientists develop new ideas, (h) the question of why human beings create is explored.	Film-Sl-107 Video-VA-88
CANON In its simplest form the canon is a musical "round" in which each singer picks up the words and tune a beat or so after the preceding singer. In this film Norman McLaren and Grant Munro demonstrate how a canon works by animation and live action.	Film-Mu-367 Video-N/A
BOLERO Ravel's *Bolero* performed by the Los Angeles Philharmonic with Zubin Mehta conducting. The film deals with musicians as people and with the complexities and subtleties of the composition. The	Film-Mu-357 Video-N/A

Title	PEMC code number
film provides excellent examples of phrasing by some of the less familiar instruments of the orchestra; e.g., English horn, soprano sax, tenor sax and bass clarinet.	

MUSIC . . . IS Series

This series is intended to introduce students to the concepts of music and a wide variety of music styles — jazz, pop, gospel, bluegrass, classical and Gregorian Chant. The narrator of these programs is the music director of the New Haven Symphony Orchestra. A teacher's guide is provided by PEMC when the complete series is ordered. Please see separate listings below for descriptions of the *MUSIC . . . IS* programs:

Available on Video only

MUSIC . . . IS Music is the product of the deliberate organization of sounds.	Video-VA-76
MUSIC . . . IS COMPOSED Composition is the process of organizing sound to communicate musical ideas.	Video-VA-82
MUSIC . . . IS CONDUCTED The conductor is the leader of a performing group of musicians.	Video-VA-83
MUSIC . . . IS FORM Form is the way the parts of music are organized to make whole compositions.	Video-VA-81
MUSIC . . . IS HARMONY Harmony occurs when two or more notes played together lose their separateness.	Video-VA-79
MUSIC . . . IS IMPROVISED Improvisation is a performer's spontaneous musical invention.	Video-VA-84
MUSIC . . . IS MELODY Melody is the product of ideas expressed by the sound of a series of tones.	Video-VA-78
MUSIC . . . IS RHYTHM Rhythm is patterns of sounds and silences, organized by strong beats and weak beats.	Video-VA-77
MUSIC . . . IS STYLE The style of a piece of music refers to the use of musical elements that are characteristic of a given culture, historical period or individual.	Video-VA-85

Title	PEMC code number
MUSIC . . . IS TONE COLOUR Tone colour is the kind of sound made by a voice, an instrument, a group of voices or a group of instruments.	Video-VA-80
DISCOVERING AMERICAN FOLK MUSIC The musical traditions of Africa and the British Isles have greatly influenced American folk music. The film traces the transformations of ballads and lyric songs after they reached America from Britain, and it shows the impact of the African tradition in spirituals and the blues. Finally, it demonstrates the interaction of European and African traditions in such musical styles as present-day rock.	Film-Mu-368 Video-VA-89
DISCOVERING AMERICAN INDIAN MUSIC The American Indian has a rich and varied musical tradition. In this film, we see the songs and dances of tribes from various parts of the United States performed in authentic costumes. We learn of the social and ceremonial functions of the music, and also find out something of how native people live today.	Film-Mu-369 Video-VA-90
DISCOVERING COUNTRY AND WESTERN MUSIC Country and Western music has enjoyed an explosive growth in popularity not only in the United States but all over the world. This film traces the development of Country and Western from its beginnings in the folk music of the mountain people of the Southern United States to its virtual merging with popular music in the work of such singers as John Denver. These changes are shown through the recollections and performances of five people, ranging from a 77-year-old Kentuckian who was a pioneer in radio and recording to a 16-year-old girl just starting her career. The impact of mass media as well as increasing urbanization and industrialization are clearly reflected in the music.	Film-Mu-370 Video-VA-91
DISCOVERING JAZZ The history of jazz is traced from its roots in 19th-century Black America. The Black American added rhythmic and melodic freedom to the harmony and structure of European music and contributed such techniques as note bending and	Film-Mu-371 Video-VA-92

Title	PEMC code number
call and response. Jazz soon became popular throughout the United States, and its form progressed from Dixieland and blues through such styles as swing, bop, cool jazz, funky and free improvisation.	
DISCOVERING THE MUSIC OF AFRICA Many people feel that African music is primitive, but it has developed over many centuries, and, in its own way, is as complex as the music we hear in concert halls. M. Robert Ayitee, a master drummer of Ghana, and several associates demonstrate the bells, rattles and drums. They describe how these are used today in Africa both as musical instruments and, in the case of drums, as means of communication.	Film-Mu-372 Video-VA-93
DISCOVERING THE MUSIC OF LATIN AMERICA Latin Americans have built their music out of many traditions. In this colourful film, these traditions are illustrated through song and dance and by the playing of classical, folk and pre-Columbian instruments. We hear the dance rhythms that have affected popular music throughout the world and a composition by the famous Brazilian composer Villa-Lobos.	Film-Mu-373 Video-VA-94
DISCOVERING THE MUSIC OF JAPAN Japanese music, like Western music, has a long tradition. In a beautiful teahouse setting, the three major Japanese instruments — the koto, samisen and shakuhachi — are shown. Some historical background on the instruments is given, and the ways that they fit into current Japanese life is explained. Traditional Japanese singing, dancing and a performance by an ensemble of the three instruments complete the film.	Film-Mu-374 Video-VA-95
DISCOVERING THE MUSIC OF INDIA Indian music has a continuous tradition that can be traced back three or four thousand years. It is highly developed and extremely sophisticated. In this film, the instruments of north and south India, such as the sitar, flute, tabla, mridangam and tamboura are played. The concept of raga and tala are illustrated. Dance, with its traditional art of hand gesture and facial expression, is explained.	Film-Mu-375 Video-VA-96

Title	PEMC code number
DISCOVERING THE MUSIC OF THE MIDDLE EAST In this film the similarities of much of the music of the Middle East and Balkans are traced back to the spread of Mohammedanism. Such instruments as the oud, santur, qanun, cimbalum and dumbek are introduced and played. The concepts of highly ornamental melodic lines and asymmetrical rhythms are demonstrated. Finally, dance is combined with the music in this brilliantly performed film.	Film-Mu-376 Video-VA-97
DISCOVERING RUSSIAN FOLK MUSIC In this film we are exposed to some of the elements that make Russian folk music so beautiful and distinctive — the powerful choruses, plaintive songs, swirling dances and magnificent costumes. We find out about the traditional uses of music in Russian villages, cities and churches and how modern Russian music is influenced by these traditions.	Film-Mu-377 Video-VA-98
DISCOVERING THE MUSIC OF THE MIDDLE AGES Music was a necessity to the people of the Middle Ages. This film shows the importance of music in church and castle, among clergy, nobles and peasants. The viewer learns not only of the growth of polyphony but also of the dominance of the church in medieval life, and of social stratification as well as medieval instruments.	Film-Mu-378 Video-VHI-150
THE SYMPHONY SOUND The symphony orchestra is capable of expressing an infinite spectrum of ideas, sentiments and moods. Mr. Lewis conducts the Royal Philharmonic Orchestra in examples from many periods and composers.	Film-Mu-379 Video-N/A

Edited and designed by PRINT SERVICES Minister of Education,
Province of B.C. 00803 1980 01